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GRESHAM COLLEGE, BASINGHALL STREET, E.C.

EASTER TERM, 1892.

The LECTURES in MUSIC will be delivered as under by Professor BRIDGE, Mus. Doc.

TUESDAY, May 31.—The Triumphs of Orana.

WEDNESDAY, June 1.—Its Origin.—Editor and Contributors.—Illustrations by Members of Westminster Abbey Choir.

THURSDAY, June 2.—Musical Notes in Pepys' Diary.—The Illustrations will consist of Musical Compositions by Mr. Pepys and his Contemporaries.

FRIDAY, June 3.—A Talk about the Orchestra (No. 3). The French Horn.—Illustrations will be given upon a Quartet of French Horns under the direction of Mr. J. E. Borland.

The Lectures are free to the Public and commence at 6 p.m.

COLLEGE OF ORGANISTS.

The Examinations for F.C.O. and A.C.O. will take place on July 12, 13, 14, and 19, 20, 21. The F.C.O. Solo-playing Test Pieces will be Passacaglia in C minor (J. S. Bach); Postlude in E flat (H. Smart); and Prelude and Fugue in D minor, No. 3 (Mendelssohn). Candidates' names should be sent in on or before June 30.

June 7, at 8, A. Trickett, Esq., F.C.O., will read a paper on "Music for Harpsichord (Clavessin, Clavicembalo, or Clavier)," with Illustrations from the works of Purcell, F. Couperin, D. Scarlatti, and C. P. E. Bach.

Annual General Meeting on July 26.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.
N.B.—The College Library and Rooms will be open daily for the use of Members from 10 to 5, and on Tuesdays and Thursdays from 7 to 9.

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July 12 and 13.—Diploma Examination for A.C.C.G. and F.C.C.G.
The Church Choir Guild Festival will take place in Bristol Cathedral, Wednesday, July 6, at which the Members of the C.C.G. are invited to take part.

For further particulars, see *The Church Musician*; or, apply to The Warden, "Silvermead," Twickenham, S.W.

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The Syllabus for the Metropolitan Examination, Dec., 1892, is now ready, and will be sent on application.

Lecture by F. Corder, Esq., R.A.M., June 1, 8, at 3.

Fortnightly Concerts, June 4, 18, at 8.

Half-Term begins Thursday, June 16. Entrance Examination for same, Monday, June 13, at 2 o'clock. Entrance Forms can be obtained on application to the Secretary,

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The MIDSUMMER HALF-TERM will begin June 9.
Orchestral Concert at the College, Friday, June 3, at 8 p.m.

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See Syllabus A.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1892.

THE MUSICAL AND DRAMATIC EXHIBITION OF VIENNA.

EVEN in these days of rapid communication, it is a long way to the Austrian capital, and the "through" traveller deems himself fortunate who is taken there in something under forty hours. Supposing an English railway company had charge of the entire route, space would be devoured at a quicker rate; but the controllers of French, Belgian, German, and Austrian lines have a way of their own, and it is a leisurely one—so carried out, however, as that the unfortunate persons committed to their charge shall have little time for that support of the inner man which, amid such circumstances, is specially needed. Perhaps I ought not to censure them for this. Anybody who has taken a meal at the station of Darmstadt or Passau may reasonably suspect that, after all, the directors act in a spirit of consideration. At Passau, the waiter poured coffee for self and friend into cups just used by other persons, and seemed quite surprised when my companion resented this with a short, emphatic British word—a group of four letters—which revealed our nationality and, therefore, accounted for our fastidiousness. But, Darmstadt edibles and Passau indifference to other people's coffee "grounds" notwithstanding, musical amateurs should betake themselves to Vienna this summer; having, as a very needful preliminary, followed the advice of *Iago*, and put money in their purse. The Viennese equivalent for an English shilling, or a German mark, is a piece of paper (dirty, as a rule), eleven examples and a fraction of which are worth a sovereign when the Viennese pay out, and something very much less when they receive. But enough of travellers' grievances, though if an Englishman cannot grumble when he has come back from the Continent to his beloved island home, what return does he get for having "fought with beasts at Ephesus"?

I reached Vienna in the early morning of May 6 and found precisely what I had left in London—that is to say, chilliness, cloud, rain, wind, and mud. My companion, who had never before looked upon the Kaiserstadt, and is a man of sanguine fancy, was heard to sniff contemptuously as a furious Jehu "Rattled our bones Over the stones" (apologies to Thomas Hood) on the way to an hotel. I, who love Vienna, forgave him. There was much to be said in excuse. Anything less suggestive of the eve of festivity could hardly be imagined, nor, when we crossed the arm of the Danube, did the appearance of that famous stream brighten matters. "Beautiful blue Danube, eh!" exclaimed my friend with a snort. Then he threw himself back in the cab and "gave it up."

Next morning: more chilliness, more cloud, more rain, more wind, more mud, and—no cabs. Not one, and why not one? Because the collective Jehu of Vienna, with accurate perception of an opportunity for securing the greatest unhappiness of the greatest number, chose the opening day of the Musical and Dramatic Exhibition as the time for an intimation that he was not quite content with his wages. Of course, in doing this he punished the wrong persons. Strikers—by the way, the English word has entered into the vernacular of Vienna—generally do punish the wrong persons. The Emperor does not go about in a cab; neither do his ministers, nor the chief

policeman, nor the Viennese Lord Mayor. These high and mighty ones drove in state behind horses with "Park action," but the smaller officialdom of Court and Municipality (whose salaries must not be estimated by the splendour of their uniforms), the long-haired composers and capellmeisters (some of whom, judging by the faded look of their *festkleid*, have hardly any salaries at all), and the strangers within the gates of the city—these crushed for seats in trams and 'busses, or walked through miry ways to the distant Prater, the scene of the ceremony. They were not happy, but cabby and his sympathisers evidently enjoyed themselves at the street corners *en route*. It is pleasant to see the aggregate of human satisfaction sustained, though the measure of it may vary locally. Apart from the application of the cab strike thereto, the opening of the show did not receive much popular notice, and I, for my part, am not going to waste time and space upon the details of a Court ceremony. These things are pretty much the same all over Europe, and what has often been done in England on such occasions was repeated in Vienna, with, however, less of mechanical precision. The etiquette of the Austrian Court is said to be most rigid; nevertheless, in the working of the ceremony there was a marked indecision as to what should be done next, and eyes familiar with the beneficent despotism of a British Lord Chamberlain saw danger of a breakdown. The Emperor—poor man!—seemed rather amused with the proceedings of the amiably fussy persons around him. He was very gracious, and expressed his good wishes for the success of the enterprise in a tone of sincerity. Music? yes, there was music. A bevy of young ladies, drawn from the Conservatoriums, sang the National Hymn prettily, and an orchestra and chorus, under Hellmesberger, performed the Hallelujah from Handel's "Messiah." I at once allay a natural anxiety by stating that Hellmesberger had not previously "transcribed" the mighty strain.

For the purpose of the following remarks upon the character of the Exhibition, I shall make of it three divisions: first, performances; second, the personal and historical department; third, the department of manufacture. There is, truly, a fourth division—the gastronomical; the arrangements for eating and drinking being on a colossal scale, and made in anticipation of tremendous appetites. The grounds, which are not large, contain nine restaurants and beer-halls—some of them very big, while in the building there are two others, also extensive. Even the concert hall is used for refreshment purposes. I am bound to add that this liberal provision seems made upon a pretty accurate calculation of public requirements, and I will venture to declare that at any given time of the day more people are engaged in restoring their bodies than in storing their minds. Our Austrian friends are, however, not singular.

Performances.—The musical and dramatic demonstrations were, during my stay in Vienna, regular as to the drama, infrequent as to music. With what was done in the specially erected theatre I am not now concerned. Enough to say that a company from Berlin held possession during the first week of the Exhibition, playing works by Goethe and other classical writers. Within the same space of time two Concerts were given in the commodious music hall—one (on the 8th ult.) having the character of a solemnity, the other (on the 12th ult.) being a popular Symphony Concert by the orchestra permanently engaged. The second calls for no particular remark, the first was a formal display of the best that Vienna can do, and, therefore, demands attention. Hans Richter acted as Conductor, the orchestra was that of the Philharmonic Society, and the chorus

represented not only the same Society, but other associations which more expressly devote themselves to choral singing. As for the programme, it contained only the Overture to "Die Zauberflöte" and the Choral Symphony. English amateurs would, probably, think this a meagre allowance, and a "high and dry" one to boot. But they are Concert-goers, the Viennese are not. Dr. Richter expressed to me his regret that Concerts are not more popular in Austria, and that such associations as the Philharmonic and the Male Voice Choirs depend for support upon a comparatively small circle. The Viennese delight in music, but, if they have to pay for it, they go to the opera. However, the Exhibition Concert-room, which contains over 2,000 persons, filled to the doors on the special occasion of which I speak, and no performance could have been followed with closer attention, or more cordially applauded. My own feeling was a little mixed. Richter had under him a capital orchestra, in number and balance as nearly as possible on an equality with that of the Birmingham Festival, but lacking the fine instruments which give an English orchestra so great an advantage. Thus the quality of the string tone could not compare with that produced at, say, a Concert of the London Philharmonic. But the players were capable, and the entire band worked with the precision of a machine *plus* the feeling and intelligence of Hans Richter, whose mind and spirit pervaded the whole. A better rendering of the "Zauberflöte" Overture I never expect to hear. It was exquisitely delicate in shading and perfect in simultaneity. It seemed to proceed not from a hundred men, but from one man, and the music flowed on without apparent effort—flowed as though it could not help flowing, as though it moved in the very order of nature and with the perfection of a natural process. This is strong praise, but not beyond desert. Terms less emphatic would fall short of justice. The reading of the Ninth Symphony was that to which the Richter Concerts have accustomed us, and, therefore, need not here be described; while the performance, though not so immaculate as that of the Overture, deserved almost equal commendation, having regard to the nature of the task. The vocalists came much short of the excellence displayed by their instrumental colleagues. Neither the solo singers—who were all drawn from the Imperial Opera—nor the chorus could possibly give entire satisfaction to an English ear. They sang, it is true, with heart and soul—with an almost overflowing enthusiasm; but defects of tone, method, and manner were obvious, and the *ensemble* could not compare with that to which, on special occasions, we are accustomed in this country. The Viennese audience, however, seemed highly delighted, and, at the close, applauded everybody with heartiness, giving a special call for Richter, to whom the chief honour and glory belonged.

The personal and historical division of the show is by far the most interesting to a purely musical visitor—that is to say, a visitor not concerned with the commerce of the art. Here it may be well to state that the ground plan of the Exhibition represents a circle within a square. The circle encloses a garden over which is a domed roof, and round its circumference runs a broad gallery, which connects, at four equi-distant points, with a similar gallery enclosing the square. These connections are called transepts, and in these, as well as in the circular gallery, the "Fach-Ausstellung" is located; the space being divided amongst Germany, Austria, Russia, Spain, Belgium, Bulgaria, England, France, and Italy, the first two countries, as may be supposed, taking the lion's share. German and Austrian exhibits are treated as those of one people, and placed

together without distinction; half the space being devoted to music and the remainder to drama. Here lies the chief interest; for though some other countries make a show similar in character, the completeness with which German art is represented and the personal distinction of German composers, put serious rivalry out of the question. The Italian section is, perhaps, next in value to the German, being especially rich in memorials and relics of composers, in historical illustrations of opera, and in examples of ancient liturgical books. The last-named are a unique feature, for it may be doubted whether such a collection of ponderous and gorgeous tomes has ever before been brought under one roof. The books are shown in glass cases, each open at some choice page where the art of the illuminator, or the skill of the calligraphist, has done its best. Looking over them the eye rests upon marvels of beauty, and the mind is impressed by a sense of the patient labour which produced such results. Almost every stage in the development of musical notation, as applied to church purposes, is here illustrated, and one does not need to be a member of the Mediæval Music and Plain-Song Society in order to grow enthusiastic about a display of ancient art so rich and beautiful. The Italian section is strong also in autograph letters and scores, including examples of many masters from Palestrina to Mascagni, whose "L'Amico Fritz" occupies a conspicuous place. Rossini, Bellini, Donizetti, and the Italian operatic composers generally are well represented, nor are executive musicians forgotten. There are hundreds of printed libretti, dating from the seventeenth century to our own time—but, in point of fact, Italy makes a good show all round and sustains her character as a musical nation.

Bulgaria offers an excellent opportunity for the study of her national music and dances. The instruments in use among the people are numerous represented, as are collections of folk-tunes, while the dances are illustrated by means of photographs. There are a few modern MSS. of musical works in this section, but the little State has chiefly sought to make known the condition and character of music as it exists among the people. In this she has completely succeeded. The French section was not quite finished when I left Vienna, but our artistic neighbours had already made a fine display, set forth with the taste that never fails them. Though not a large exhibition, the objects have been carefully selected and are intrinsically valuable. Autographs abound here, and the scores of many a famous work by past and present masters lie temptingly open in the glass cases, among them that of Massenet's latest production, "Werther," not far from which is shown a MS. of Lulli. The French section, moreover, contains a fine display of tapestries illustrating what may be termed mythological art; a few historical instruments, first editions of well-known operas, &c. I cannot describe the contents of a classic pavilion which occupies the centre of the section, admission having been denied owing to incompleteness. But, judging by the beauty and elegance of the casket, the gems within should be "rich and rare."

The show made by Russia, Spain, and Belgium is comparatively small, but not without features of interest for a student of national music. It will at once be assumed that the fine old Netherland school is illustrated by some of its choicest productions. Poland has filled a limited space with examples of that nationality in art which no combination of eagles, single or double-headed, can suppress. I would gladly speak of an English show, but an English show was invisible. Several times my peregrinations took

me through the space it is to occupy when it comes, and I looked round simply upon empty cases. It is much to be regretted, for the sake of our country, that, of all the European nations, England is the last to enter an appearance, though I am bound to add that the foreigner did not seem a bit surprised. He surveyed the emptiness of "England" with perfect composure and passed on. An Englishman, on the other hand, could hardly avoid some feeling, not of a pleasant kind. He naturally wondered why two Committees, each made up of well-known and influential men, could accomplish nothing better, ten days after the opening of the Exhibition, than a barren waste. It may be that, in our slow way, we shall eventually do wonders. Let us, at any rate, hope so.

It is wholly out of the question that the space available for this notice can be made to contain more than a few facts connected with the great display of Germany and Austria—a display all-embracing, and not to be exhausted in half-a-dozen articles such as the present. The musical section is arranged in order of time, the unit of time measurement being the century, and the interest, to the average visitor, increasing with the years till it reaches a climax at the age of the great modern masters. Beginning with examples and illustrations of music as known to the peoples of antiquity, every phase in the development of the art is more or less adequately represented. As our own day is approached personal interest deepens. We find ourselves in close contact with illustrious masters. Everywhere around are evidences of their work and personality—manuscripts they have written, pens they have used, spectacles they have worn, presents they have received, instruments they have touched. In some cases these memorials are very numerous. Schubert, Mozart, and Beethoven, for example, have each a section to themselves, while another Vienna master—good old Father Haydn—is illustrated with almost equal copiousness. Here are in abundance the autograph scores of immortal works. Symphonies, masses, oratorios, quartets, sonatas crowd upon each other in the glass cases. One may see how Beethoven erased the name Bonaparte from the first page of the "Eroica," and how, with hasty pen, he dashed down the opening notes of the bass solo in the Choral. Hard by, Schubert's neat scores arrest attention. There is the beginning of the "Unfinished" Symphony, and yonder the first page of the *Allegro* in its big successor, disfigured by hurried strokes from the master's amending pen. Mozart manuscripts are shown in profusion, and his admirers can follow him as he writes the first page of the "Requiem" or pens the "Ave, verum corpus." The Symphony in G minor is here, and many another masterpiece for mere mention of which there is no space. But, indeed, no amount of space would serve to convey an idea of the absorbing interest called forth by this great relic show. Of portraits there is no end, but, sooth to say, they puzzle rather than edify the spectator. Did Beethoven look like that, and also like that? Were there several Mozart bodies for one spirit? Did Haydn out-do the chameleon by changing not only colour but form? The artists have been fairly consistent only with Schubert, whose big iron-rimmed spectacles (they are on view with his MSS.) at any rate do not vary. It may be that one should receive the historical evidence of some of these pictures as the Bereans received the Scriptures. Did Schubert, for example, play the pianoforte in gilded saloons, surrounded by distinguished personages in various attitudes expressive of rapture? He may have done so, but the picture is none the less unreal. That is not the poor schoolmaster's son whom we know. But it is ungenerous to cavil at

any of the evidences here brought together. What the eye sees the mind will never forget, nor the heart cease to be grateful for. The North German masters are less fully represented than those of Vienna, but lovers of Mendelssohn and Schumann may find much to linger over. There are, also, many memorials of Chopin and Liszt. Wagner has no place among his illustrious predecessors and contemporaries. Workmen are erecting for him a special building in the grounds. It is a reproduction of a Scandinavian fire-hall, and will be known as the "Hall of the Gibichungs." In it, I understand, are to be shown a large number of objects interesting to admirers of the master.

The third, or commercial, department of the Exhibition contains much that is connected but remotely with music or the drama. It would seem that the directors admitted not only everything required for the purposes of the combined arts, but many things which an audience might conceivably wear or consume at concert and opera. "Theatre biscuits," boots, fans, jewellery, and what not beside—space has been found for all, and the effect of the display is that of a Soho bazaar. There is, however, a legitimate element in the miscellaneous array of goods, including a mass of musical instruments of every description and for every kind of use. The reader would scarcely thank me were I to take him for a stroll round these mixed galleries. In point of fact, he would not go, and I, for my own part, decline to proceed alone.

An important *annexe* to the Exhibition is called Old Vienna. It represents a market-place of the sixteenth century, surrounded by houses which are "practicable" as to the ground floor, where traders of various descriptions expose goods for sale. This enclosure appears to be very popular, especially the beer garden in it. Pilsener and Dreher are there served by damsels in the picturesque costume of the time chosen for illustration.

As to the show as a whole, it must be pronounced a success. The managers have brought together an immense mass of material and secured its orderly arrangement in the manner best adapted to convey information. This is their justification, and this their claim to public support. Whether the enterprise will pay its way time alone can show. During my sojourn in Vienna the admissions were about 10,000 per day, which was regarded as a promising start. But one thing is certain: the holiday maker or tourist who has an opportunity of visiting the Austrian capital this summer and does not avail himself of it will, supposing him interested in music or drama, forego a great gratification. J. B.

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THE Sketch Books of Beethoven stand alone in the history of musical art. We are permitted, as it were, to enter the art-work studio of the great master, to see him moulding and shaping musical figures, and often with the smallest means achieving the grandest ends. Page after page of these precious volumes is at times covered with notes jotted down in the heat of inspiration, and often, apparently, in inextricable confusion; at other times a certain order prevails, and one can follow, *longo intervallo*, the composer's train of thought. But even where some plan can be traced, or an intention discovered, there are in most cases sudden breakings off, incomplete bars, or an embarrassing choice offered by *oder, besser, &c.* Yes, everywhere the pages tell but an imperfect tale, but one, nevertheless, of deep interest, and often of great importance.

Among the Additional Manuscripts of the British Museum are some of these Sketch Books, and of these, one (31,766), purchased of Julian Marshall, contains important sketches of the Pastoral Symphony, the Sonata in A for pianoforte and violoncello (Op. 69), the two Pianoforte Trios in D and E flat (Op. 70, Nos. 1 and 2); a second (29,997), among other things, includes sketches of the Quartets in C sharp and A minor (Op. 131 and 132); while a third consists of sketches of the Scotch Songs. That our national library possesses such treasures ought to be better known. A description of their contents, so far as we are able to decipher them, will therefore be attempted; and apart from the natural and legitimate curiosity to trace the workings of genius, to see sonatas and symphonies attempted but left undone, to decipher rough and, at times, unintelligible memoranda, a study of these books may kindle in minds of musicians fresh interest in music which has long been familiar, and, besides, may throw here and there on it some fresh light.

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In pencil { Aus der 2ten Messe.
 { Aus der C mol Sonate Op. 111.

All this (not in the composer's hand-writing) is, however, scratched through, and so far as we have been able to decipher these sheets, they contain nothing whatever referring to the late period at which the Mass and Sonata were sketched or completed. How these sheets were collected, or how this cover came to be placed before them, appears unknown. On the blank sheet at the commencement of the volume and before the above-mentioned Skizzenbuch, is written—

Purchased of J. Kafka,
12 June, 1875.

The following notice of the former possessor of this volume is taken from Pougin's Supplement to Fétis's "Biographie Universelle des Musiciens"—

"Kafka (Johann-Népomucène), musicien allemand contemporain, a obtenu une certaine popularité dans sa patrie par la publication d'une énorme quantité de petits morceaux de musique légère pour le piano, nocturnes, idylles, mélodies, improvisations, rhapsodies, etc. Le nombre de ses compositions en ce genre s'élève a deux-cents environ. M. Kafka est né a Neustadt (Bohème), le 17 Mai, 1819."^{*}

In the British Museum (Add. MSS. 29,803) there is a published Nocturne of his with his autograph and date, Vienna, December 10, 1872. The volume contains likewise an autograph of Beethoven's Cadenza to Mozart's D minor Concerto and one of a Canzonetta by Rossini.

Beyond the fact that the two collections (the

* Kafka (Johann-Népomucène), contemporary German musician, obtained a certain popularity in his country by the publication of an enormous quantity of pieces of light music for the pianoforte, nocturnes, idylls, melodies, improvisations, rhapsodies, &c. The number of such compositions exceeds 200. M. Kafka was born at Neustadt (Bohemia), May 17, 1819.

Skizzenbuch and what we may call the Notirungsbuch) were purchased by the British Museum authorities of J. Kafka, we know, as yet, nothing more of their history. It may, however, be mentioned here that Kafka had another Beethoven treasure in his possession, which he offered to the Museum in the following year (1876). In a letter to the Museum authorities, dated March 19, 1876, he says he has "found out lately" a sketch-book of Beethoven; and in a second letter, dated March 30, he gives the further information that this sketch-book contains sketches of the "Choral Symphony, Missa Solemnis, the Symphonies 5 and 8, Egmont, &c." This treasure, we regret to say, was not secured for the Museum, although special interest attached to it, seeing that Beethoven wrote his Ninth Symphony for the London Philharmonic Society. Nottebohm, in his "Beethoveniana," gives sketches of the Pianoforte Sonata (Op. 49, No. 2) which are in this volume. Now "Beethoveniana" was published long before the Notirungsbuch came into the British Museum, but Nottebohm merely refers to the sketches as on a sheet of music paper. In Gustav Nottebohm's posthumous "Zweite Beethoveniana," published in 1887, the editor, E. Mandyczewski, merely describes this Notirungsbuch, which is often quoted, as a "aus vielen einzelnen Bogen und Blättern zusammengeheftetes Skizzenheft" (a sketch-book consisting of many detached sheets and leaves stitched together). Attention is here called to the fact that with one or two exceptions all the musical illustrations which will be given in the series of articles now commenced appear in print, so far as we are aware, for the first time. Our readers must, therefore, clearly understand that these articles form, as it were, not extracts from, but rather a supplement to Nottebohm's "Beethoveniana" and "Zweite Beethoveniana."

In this so-called Notirungsbuch—to which, for chronological reasons, we shall first draw the attention of our readers—there are sketches dating from the earliest Bonn period, and towards the close there are sketches of a Symphony in C, which was never completed, and at which Beethoven worked shortly before he wrote the Symphony in C (Op. 21). There are also sketches for the *Allegro* and the *Finale* of the Pianoforte Concerto in C minor (Op. 37). Both the Symphony (Op. 21) and the Concerto were completed by the year 1800, and thus the contents of this Notirungsbuch may be said to extend from about 1784 to 1800. Now before examining in detail any of its pages, it will be as well to remind our readers of the works on which the composer was engaged during those sixteen years. The Pianoforte Sonatas (Op. 14, Nos. 1 and 2) appeared in December, 1799, and thus, of the published works, we are concerned with Op. 1 to Op. 14. But, in addition, there are the works with a later opus number than Op. 14, but which were sketched or partially completed before the year 1800.

For convenience of reference the list of published works is given:—

- Op. 1. Pianoforte Trios in E flat, G and C minor.
2. Three Pianoforte Sonatas.
3. Trio for strings in E flat.
4. Quintet for strings in E flat.
5. Two Sonatas for violoncello and pianoforte (F and G minor).
6. Pianoforte Sonata for four hands.
7. Pianoforte Sonata in E flat.
8. Serenade for strings.
9. Three Trios for strings.
10. Three Pianoforte Sonatas (C minor, F, D).
11. Pianoforte Trio for pianoforte, clarinet, and violoncello.
12. Three Sonatas for pianoforte and violin.
13. Pianoforte Sonata ("Pathétique").
14. Two Pianoforte Sonatas (E and G).

The great interest attaching to this Notirungsbuch will at once become evident when it is mentioned

that of the above-mentioned works there are sketches of more or less importance of at least eight out of the fourteen.

But of the later published works, there are sketches of the Pianoforte Concertos in—

C (Op. 15),

B flat (Op. 19),

C minor (Op. 37),

the—Quartet in A (Op. 18, No. 5),

the—Quintet for pianoforte and wind (Op. 16),

the—Sextet for wind instruments (Op. 71),

the—Pianoforte Sonatas (Op. 49, Nos. 1 and 2);

of—various sets of Variations for Pianoforte,

"Adelaide" (Op. 46),

some numbers of Op. 52,

"Ah! perfido" (Op. 65),

the—"Opferlied" (Op. 121b), &c.

The Bonn sketches, if viewed in the right light, will not be found lacking in interest. In later sketch-books we see the master creating, developing, and completing works which now rank amongst his highest achievements. But here, for the most part, we have to deal with sketches of works of comparatively slight musical interest, and, as is frequently the case, unfinished. These early efforts of the composer have, nevertheless, an attraction of their own.

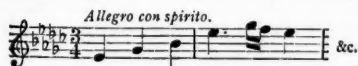
On sheet seventy we have probably one of the earliest of Beethoven's sketches. It is a movement entitled "Sinfonia," and commences thus:—



Now in the year 1785 Beethoven wrote three Pianoforte Quartets, the autograph of which bears the title:—

Trois Quatuors pour Clavecin, Violino, Viola
e basso, 1785, Composé [de L.] van Beethoven,
âgé 13 ann."

The theme of the *Allegro con spirito* (the second movement of No. 1 in E flat) commences as follows:—



The Symphony has become a Pianoforte Quartet: the key has changed, and beyond these opening bars no further use was made of the sketch. We, of course, presume that this "Sinfonia" sketch was written out before the Quartet, for it is scarcely likely that Beethoven, having completed the latter,

would commence sketching out a Symphony on the same theme. His habit of sketching was then adopted from childhood. The boldness of the theme will not escape notice, nor the fact that it recalls the opening phrase of the *Allegro* of the Sonata in F minor (Op. 2, No. 1) (especially as it appeared in its original form)—



Another old sketch is the *Romance cantabile* for cembalo, flute, and bassoon concertante, with accompaniment of two violins, two violas, basso, and two oboes. The first section in E minor, written out in score, commences thus—



Of this there are over fifty bars, and then follows a "Maggiore" section, of which, however, only four bars are written out. Some empty lines below this score contain opening bars of a posthumous Rondo in B flat, for pianoforte and orchestra, and other sketches. This *Romance* was sold by auction after Beethoven's death. It was No. 179 in the catalogue, and marked thus:—

Unbekanntes Trio für Pianoforte, Flöte, und Fagott
frühere Arbeit noch in Bonn.

Beethoven is known to have written a Pianoforte Concerto at Bonn in 1784, and from a letter of his he appears to have made several attempts before the first one published in Vienna. On the following page is given an interesting sketch, or rather epitome of a slow movement of a Concerto, which, if not actually Bonn, is very early Vienna. It is written on a sheet of paper with names of instruments and signatures showing that it was apparently originally intended for some score. These names and signatures, not being in any way connected with the sketch, are now omitted. The writing of the names of the instruments corresponds closely with that of the "Romance" (which was certainly written at Bonn) names of instruments mentioned above; the music and other writing would, however, seem to have been added a little later. We have not thought it necessary to put in bars and treble clefs where Beethoven has omitted them, as in second line; a careful reader can easily supply them. In some bars the notes are not clear, and Beethoven has written the letter names over them. The page contains two more staves below, across which the remarks respecting the Clavier solos are written. The "so langsam als möglich," in the note at bottom of page, recalls Schumann's "so rasch wie möglich." The last words over music marked No. 30 point to a continuation or alteration on other side of page. There are, in fact, some bars, having something to do with the *Coda*, but the sketch itself is practically complete without them.

Adagio zum Concert aus A.

N. 1. N. 12.

pp

N. 2. Corni. Solo.

pp

Tutti. Corni. Solo. u.s.w. bis zu diesem Gedanken *pp* Tutti. *pp*

Corni. Solo. u.s.w. bis zu diesen 17 Vors. Hauptgedanken. *p* Tutti.

Fagotto.

dieses forte. triolen.

p *f* nur dieses einzige Forte muss in diesem Stück vorkommen. sonst darf gar kein einziges vorkommen.

da Capo bis N. 12 und dan gleich zu N. 13.

N. 13. N. 14. auf's langsamste.

pp Fagotti u. Bassa gehen in 3ten. Clavicembalo Solo. *pp* nur Bass allein wie rechte Hand.

Viole e Violini gehen in decimen.

Tutti. Corni. N. 30 auf der folgenden Seite.

in diesem *Adagio* muss alles durchaus piano gespielt werden nur ein einziges forte darf vorkommen. Die Klavier Solos so kurz und ausdrucksvoll als möglich.

das Tempo muss so langsam als möglich seyn—

N. 14.

(Statt oben N. 14 könnte auch diese Stelle gemacht werden.)

(To be continued.)

FROM MY STUDY.

I AM greatly indebted to Mr. Robin H. Legge for complying with a request made "at large" in last month's MUSICAL TIMES, and examining for me the British Museum copy of "Lyra Davidica." Mr. Legge's observations upon the book I now give in full, assured that my readers will peruse them with interest:—

The copy of the "Lyra Davidica" in the British Museum is a curious little volume, and the following extracts about it from my note books may be of interest to both "X" and his readers. The book has a written note on the title-page—"From Mr. Skillim (?) to Dr. Callcott, 8 July, 1800"—in Dr. Callcott's autograph. There is also a pen-note: "Purchased at the sale of Dr. Callcott's library.—W. Ayrton"; and on the inside of the cover, in pencil, a price—£1 11s. 6d.; but whether this refers to the price paid by Ayrton or the British Museum authorities I cannot tell. Another note on the fly-leaf is as follows: "This work is no less rare than curious. Many of the hymns betray the lowliest wishes, which are attempted to be concealed under the flimsy veil of religious aspirations, particularly those at pp. 14, 26, 40.—W. A." The book was published by J. Walsh in 1708, at the "Harp and Hoboy," in Katherine Street, and is dedicated to William Petersen, "as approved by skill in the Great or Political Harmony," &c. It contains in all thirty-one hymns, and is seventy-nine pages in length. The music is beautifully engraved and printed, but the hymns (words), though distinct enough, are not so good. The first number is signed at the end of the tune: "Francis Hoffman; sculpsit." "W. A." was certainly not entirely unjustified in his strictures on certain hymns, as the following quotations will show. The hymn on page 14, entitled "S. Bernard's Jubile (sic) on the name Iesus (Jesu dulcis memoria)," consists of thirty verses, of which I quote three:—

Verse 14. Tho' worthily I cannot name Thee
I cannot chose yet but proclaim Thee,
For boyling love oft makes us bold,
Breaks way and runs like molten Gold.

Verse 18. My soul each Moment Thee requires
To ease my languors, quench my fires;
And still what transport when I find
And Thee in warm embraces bind.

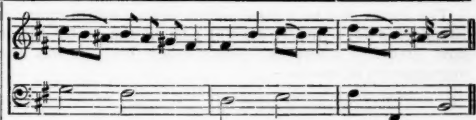
Verse 22. Fair Virgin Flower, of Virgin Bed
With Lilly White and Rosie Red,
Grow in my heart; then praise shall rise
Heav'n's best Perfume and Sacrifice.

On page 26 is a hymn, "Martyrdom Revers'd; or, the Love Flames," the last (eighth) verse of which runs thus:—

O, we cry, we cannot bear
Love's hot flames which domineer
In our souls, and yet had we
Doom'd to death far rather be
Than to lose those flames that come
To crown us with Love's martyrdom.
O thrice happy soul that dies
Love's eternal sacrifice.

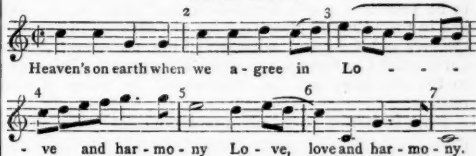
The tune to which this is set runs thus:

Page 26. "MARTYRDOM REVERS'D."



The last number in the book is "A Canon of Seven parts," which some of your readers may like to puzzle for themselves. It is given thus in the book, its name being "The Union Hymn":—

"UNION HYMN."



By the way, the "Lyra Davidica" version of the Easter Hymn is this:—

Page 11, "Lyra Davidica." "THE RESURRECTION."



The Editor of this journal has forwarded to me, as coming within the scope of the present article, a communication from Mr. Frank Kidson, of Leeds. Mr. Kidson refers therein to the mention, by Mr. Arthur Grimshaw, of a song entitled "Of an old Courtier of Queen Elizabeth, and how He changed upon the Coming of the King." After stating that this song is well known, and is not a version of the "Vicar of Bray," Mr. Kidson continues:—

Chappell in "Popular Music of the Olden Time" gives a full account of the song. The following in addition may be of interest: No earlier reference than that of Pepys has been discovered, and it was probably just then a new ballad but a few weeks old. Afterwards it is found mentioned by other writers. The song itself became immensely popular, lasting (in a modern version) down to our own time. It was sung to a monotone or chant-like air, and is with the music to be found in "Pills to purge Melancholy," 1719, Vol. III.; "The Convivial Songster," 1782; "Ritson's English Songs," 1783, and in other collections. The song, without music, was printed on broadsides in black letter at the period of its composition, and one or more of these contemporary issues can be consulted in the British Museum Library. There are an immense number of verses, the first (copied from "Pills") is as follows:—

"THE OLD AND NEW COURTIER."



With an old song made by an old ancient pate
Of an old worshipful gentleman who had a great estate,
Who kept an old house at a bountiful rate,
And an old porter to relieve the poor at his gate,
Like an old Courtier of the Queen's.

The verses give us a good picture of an English squire in Elizabeth's days, but the second part of the ballad shows how great an alteration occurs when his son has the management of affairs—

With a new honour bought with his father's old gold,
That many of his father's old manors hath sold,
And this is the occasion that most men do hold
That good housekeeping is now-a-days grown cold.

There are other songs somewhat in this strain to be found in "Pills" to the same air. About the end of the century a song founded upon the above was sung. It was called "Moderation and Alteration." A copy of this is to be seen in "Dale's English Songs," folio, circa 1800, and in the "English Minstrel," &c. In our own time "The Queen's old Courtier" was turned into the song "A fine old English Gentleman, one of the olden time." This, sung to the old tune, will be remembered by many of your readers.

I am indebted to a lady correspondent (who writes from Dallington Vicarage, Sussex) for a communication having reference to Mysteries and Miracle Plays. The request which she so kindly seeks to satisfy was, however, for instances of the performance of such works apart from the well-known celebrations at Chester, Coventry, Dunstable, &c. It is fair to conclude from the representations given at Basingborne in 1511 (cited by me last month) that sacred dramas were a recognised parochial agency tending to edification, and it is just possible that records of their performance in rural parishes may be discovered. I trust that my readers will not overlook this matter should an opportunity for research come in their way.

The Percys of Northumberland once owned a great manor house at Leckenfield near Beverley, Yorkshire, and caused to be inscribed on the walls and ceilings of various rooms a number of so-called "proverbs"—philosophical and moral meditations, aphorisms, &c., upon the conduct of life. One set of these proverbs ornamented a "garret at the New Lodge in the Parke," where, probably the minstrels were housed, since music is exclusively the subject dealt with. A MS. copy of all the inscriptions may be consulted in the British Museum, or they may be found in Grose and Astle's "Antiquarian Repertory," Vol. IV. (London, 1809).

The musical proverbs, like all the others, take the form of rhymed verse. They begin with a reference to the serious purpose of "Patagoras and Tuball," and a warning against over-elaboration in music—in this and subsequent quotations I have modernised the somewhat difficult orthography:—

Out of the true plain-song they judged the melody,
Curious conveying hideth much harmony,
Therefore of the plain notes to set a sure ground
Maketh a modulation of most fit sound.
In curiosity oft-time truth slippeth by,
And in the plain, true notes all the sweetness doth lie.

The teacher continues with counsel to vocalists, and then turns his attention to instruments and their players:

The harp is an instrument of sweet melody,
Rude intelligence of the sound conceiveth no harmony,
But whose in that instrument hath no speculation,
What resteth within the sound board hath but small relation.

If a man cannot play well the instrument must not be blamed:

He that fingereth well the keys of the Clavicordis maketh a good song,
For in the mean is the melody with a rest long,
If the tunes be not pleasant to him that hath no skill,
Yet no lack to the Clavicorde for he (it) doeth his (its) good will.

The teacher is emphatically on the side of moderation in performance, and would be a terror now-a-days to sensation pianists:

Immoderate wind in a clarion causeth it for to rage,
Soft wind and moderate maketh the sound to assuage,
Therefore he which in that instrument would have sweet modulation
Blustrous winds must leave and use moderation.

Again to the same purport:

A shawm maketh a sweet sound, for he tuneth bass,
It mounteth not too high but keepeth rule and space,
Yet if it be blown with a too vehement wind,
It maketh it to misgovern out of its kind.

Once more, to a like end:

He that coveteth in Clarysymballis to make good concordance
Ought to finger the keys with discreet temperance,
Too much winding of the pipes is not the best,
Which may cause them to sypher where harmony should rest.

A man should be careful to set down his music correctly:

A perfect modulator maketh his song true,
He measureth in the mean with proportion due,
But whose pen is too swift in pricking of a song
He maketh so his minims from the square that it shall sound wrong.

Our poet next indulges in some "pretty conceits" after the manner of his day. Here is one:

All these musicals well handled and ordered in their kind,
Giveth sounds of sweetness to every good mind:
Yet *rationalis lingua expellit* instruments all,
Well timed and tuned, for it is master of all.

Here is another:

Music hath her colours of diversities,
Black void, black full, alterations of curiosity,
But the white is more comely, and to cleanness doth accord,
For pureness in the margin maketh a true monochord.

Presently he begins to moralise:

The notes pretending sables of sound most melodious
Must make a mean in our music that we be not oblivious,
But to remember the end of our final *cantare*,
When for right we shall have right, and pain for *sinistre indicare*.
If thou a musician a judge shall be,
Prick not thy notes in the line of perversity,
For that shall cause thy notes to have a wrong sound,
And as thou makest thy sound so to thee it will rebound.

The application of the foregoing is obvious, and, no doubt, the minstrels who lodged in the garret at Leckenfield made it. Our teacher now waxes comminatory:

And if thy melody be marred and the sweet sound,
By thy perverse pricking, which concords doth confound,
For perversity of thy pricking and missounding of thy song,
And for thy sophistical so-fa-ing (solphynge) *ite maladiete* take it forth.

In the next verse he is more emphatic:

Music is a science and one of the seven,
With sweet sounds to praise the Plasmator of Heaven,
They that of perversity will not tune well,
V'e, v'e, v'e, their song shall be in hell.

Finally:

The modulation of music is sweet and celestial,
In the spheres of the planets making sound harmonical,
If we modulate our music as the true time is,
In Heaven we shall sing Osanna in excelsis.

According to the editors of the "Antiquarian Repertory," these curious verses were written about the reign of Henry VII., and internal evidence shows that they could hardly have been earlier. The Manor House at Leckenfield was long ago demolished, the inscriptions being, of course, destroyed. With regard to the British Museum MS. (Bibl. Reg. 18, D. 11), no particulars are given by Grose and Astle. Perhaps one of my readers will look it up.

Information is wanted concerning "A Collection of Songs. Edinburgh. Printed by A. Donaldson and J. Reid. 1762." Save as to the poetic contents, it is a most unsatisfactory volume. I have quoted the entire title-page, with the exception of a motto from Manilius; and there is no indication of the compiler's name. Neither are the authors of the songs mentioned, and even headings to the lyrics are omitted. I am surprised to find that an "Index of First Lines" was not also regarded as superfluous. But the collection itself is one of the very best within my acquaintance, and must be due not only to a man of research, but a true connoisseur of lyric poetry. There is scarcely a piece one could wish away—

allowance being made, of course, for a certain freedom of speech; and the sweet music of the genuine old English lyric sounds from every page. Let us hear one pretty strain, addressed to the harbinger of Spring:

Foolish prater, what dost thou
So early at my window do?
Why thy tuneless serenade?
Well't had been had Tereus made
Thee dumb as Philomel;
There his knife had done but well.

In thy undiscovered nest
Thou dost all the winter rest,
And dreamest on thy summer joys,
Free from the stormy season's noise,
Free from the ill thou'st done to me;
Who disturbs or seeks out thee?

Had'st thou all the charming notes
Of the wood's poetic throats,
All thy art could never pay
What thou'st ta'en from me away.

Cruel bird, thou'st ta'en away
A dream out of my arms to-day;
A dream that ne'er must equalled be
By all that naked eyes can see.

Thou, this damage to repair,
Nothing half so sweet or fair,
Nothing half so good canst bring,
Though men say thou bring'st the Spring.

The book is full of such "native wood-notes," and I should like to know more about its origin than it chooses to tell.

My Birmingham correspondent, Mr. Andrew Deakin, will be interested in the following communication from Miss Kate James, R.A.M., with reference to the tune called "The Flatteries of Fate":—

The air entitled "The Flatteries of Fate" is an old Welsh air. You will find it in the late Mr. Brinley Richards' collection, "The Songs of Wales," p. 64. It is entitled "The Hall of my Chieftain," and the Welsh name of the air is "Y stwffwl" ("The Door-clapper"). It is in the key of G, and the few differences are unimportant ones.

Miss James draws my attention, also, to a remarkable hymn-tune, which, she says, "was a great favourite in the prayer meetings of the chapels of South Wales about twenty years ago." "The words sung to it," continues my correspondent, "were descriptive of the struggles of the Christian in going through the stormy and tempestuous sea of life, and I never heard it sung to any other words than those." An air with more strongly marked characteristics I have seldom met with, and, as it is quite new to me, some information concerning its origin and use would be welcome. Appended is a copy of Miss James's transcription:—



The lady correspondent who is so good as to enquire after the health of my friend W. and to say that she hopes my other friend, Y., has not dropped out of the circle, may be re-assured on both counts. The worst symptoms in W.'s case have abated (the

"Catnach" is still in my possession), and I hear from Evalina that he has occupied himself for some time past in the preparation of sarcastic verses levelled at the foibles and vanities of musical people. Evalina hints that the publication of the best of them would please her uncle immensely. Probably it would, but he is only one, while my readers are many, and the health of the majority is the supreme law. However, we shall see in good time what this Juvenal of doggerel can do. As for Y., he has lapsed into silence and mystery. Nevertheless, there is strong reason to suspect him of inditing a book on "The Universality of Error." As it is certain that no one will publish it, I may eventually have the pick of its musical examples. X.

"SEX AND MUSIC."

SIR JAMES CRICHTON-BROWNE'S much-discussed oration, before the Medical Society, on the difference between the sexes in cerebral structure and function has been taken as the text for a short and remarkably dogmatic article in the *Lancet* of May 14 under the above heading. "There is no room here," remarks the writer, "for the contention that, as compared with the boy, the girl has not had fair play—that opportunities for cultivating the art have in her case been few, in his many. The reverse is the truth. If there is a branch of education in which girls have been schooled to the neglect of every other, it is precisely that of music. It is among the primary subjects to which she is put and among the very last she is allowed to leave off. Not one hour a day, but many hours out of the twenty-four are consumed by her at the pianoforte, to say nothing of other instruments, while singing lessons are usually given in supplement to these. It might have been thought that if practice gives perfection woman would have excelled her male counterpart not only as an executant, but as a composer. But what are the facts? In instrumental performance she cannot for a moment compare with him, while as to composition she is nowhere. Considering the time she has spent over it, her failure to evolve new harmonies or even new melodies is one of the most extraordinary enigmas in the history of the fine arts. It has been remarked, but never explained, by such accomplished æsthetic writers as Lady Eastlake in her celebrated 'Essay on Music,' and by such keen psychological analysts as Mr. G. H. Lewes in his 'Life of Goethe'; it is, indeed, a problem still awaiting solution, unless we can solve it by an appeal to such facts as Sir J. Crichton-Browne adduced in his recent oration on the inferiority of woman to man in the cerebral stratum of ideo-motor energy."

So far the *Lancet*, in whose energetic pronouncement may be found an admirable example of a good case spoiled by exaggeration on the one hand and under-statement on the other. It is perfectly true that women have had fairer play, so far as educational advantages are concerned, in music than in any other sphere of accomplishment. But it is nothing short of a *suppressio veri* to limit execution to instrumental performance and to burke all mention of singers and operatic artists. Speaking roughly, the *prima donna* hardly had a fair chance before the end of the last century. The reign of that unpleasant monstrosity, the male soprano, lasted well on into this century, and much as we may regret the abuse of their powers of which some of the great queens of song have been guilty, no one can assert that music has suffered from exchanging the *primo uomo* for the *prima donna*. And what a galaxy of talent has flourished within the compass of that hundred years: Mara, Banti, Catalani, Pasta, Malibran,

Viardot-Garcia, Grisi, Sontag, Jenny Lind, Titiens, Clara Novello, Alboni, Patti, Nilsson, Trebelli, Albani—to mention the names which recur most readily to one's recollection. Who shall say that as interpreters they fall short of their brethren? The statement that woman "cannot for a moment compare" with man in instrumental performance is worded in far too peremptory a fashion. It is true enough of the essentially orchestral instruments, but here women do not compete; and very sensibly too. As for the stringed instruments, the greater physical force of men gives them an unquestioned advantage. But it should be borne in mind that in no professional orchestra are women admitted as performers, no matter how gifted they may be, with the sole exception of harpists. In our amateur orchestras ladies are generally to be found amongst the most efficient members. There are many of these mixed combinations, but for purity of tone and precision no amateur orchestra that we have ever heard has surpassed Mr. Moberly's Ladies' String Orchestra. Lastly there remains the pianoforte; and here, if we except a few giants such as Rubinstein, Von Bülow, D'Albert, and Paderewski, there is very little to choose between the men and the women. For a great many years Madame Schumann was generally admitted on all hands to be in the very foremost rank amid the exponents of the best traditions of pianoforte playing. Set aside two or three of the greatest solo violinists, and how many can be ranked as superior to Lady Hallé and Fräulein Wietrowetz? Certainly not enough to warrant the statement of the *Lancet* that in instrumental performances women "cannot for a moment compare with" man. As regards composition, there certainly the discrepancy in the matter of achievement is immense. At the same time, the number of women who challenge serious attention as composers is probably greater at the present moment than at any previous period in the history of music, and in view of the success achieved in this department by Mdles. Chaminade and Augusta Holmès in France, Madame Ingeborg von Bronsart in Germany, and by Mrs. Meadows White (Alice Mary Smith), Miss M. V. White, and Miss Ethel Smyth amongst us, it is rather severe to speak of them as "nowhere." Compared with the great composers they may be of little or no account, but alongside of the average male composer of the day they are decidedly in the running.

THE French musical Protectionists have not yet learnt wisdom by experience. By this time the Société des Auteurs dramatiques should be in a position to compute the pecuniary results of their agent's proceedings during the last two years. We should be much surprised if those results amounted to a sum sufficient to pay the said agent's salary. The fundamental error made by the Society is this—while in France little else but French music is played and sung (which may or may not be a good thing for native art), here in England it is but one of many claimants for public favour. In fact, if French music were wholly, instead of partially, prohibited here, it would make very little difference. French music labours under the disadvantages of being very expensive, and usually very badly printed. If to these is added the fear of incurring penalties by performing some of it, and the absolute ignorance in which we are kept as to what works are so "protected," French publishers are not likely to grow rich on the money they earn in this country. But if any further step were wanting to bring disaster on the French tax-gatherer's campaign in England,

it would be afforded by the methods pursued by its agent. The first skirmishes in the great battle of Moul and Grœnings occurred because the agent refused to show his hand and play fair. This policy he has pursued even up to the present time, a recent instance being afforded by his raid on the Bauers concerning some piece of Godard's. We might point out also, as another specimen of what used to be called in our school days "French fighting," the way in which certain Paris firms print upon the title-page of their publications an announcement that all rights of reproduction and performance are reserved, this warning being in absolutely microscopic type, smaller than what our printers call "diamond." But, after all, it is an ill wind that blows nobody any good. The disfavour into which all French music must necessarily fall should prove the opportunity for some of our native composers. Only—bless the babies!—these lads obstinately refuse to make any use of openings. They prefer to run like a bull at a hedge. France has supplied us with much organ and pianoforte music of a bright, if superficial, character. Why cannot we grow some of this at home? She has also supplied us with much comic opera, but latterly we have shown ourselves able to dispense with this import. Her orchestral music will indeed be a loss hard to supply, but, after all, there is enough non-copyright music to fill all the orchestral concert-programmes that we are ever likely to want. So let us take leave of the French performing-rights question, and await with perfect resignation the day when French composers, like English, will thankfully pay to have their works performed.

WRITING upwards of sixty years ago on the state of music in England, Fétis declared that he was above all things struck with the contrast presented by the low estate of opera in this country, when compared with the imposing grandeur of our musical festivals. It is to be feared that this contrast has not yet entirely disappeared, for whilst opera is with us even now an exotic requiring the most tender treatment, the musical festival flourishes and expands. During the past eighteen years the Leeds Festival has taken a very prominent position among these music-meetings, and it has occurred to Mr. F. R. Spark, the Hon. Secretary of the Festival since 1877, to compile, with the assistance of Mr. Joseph Bennett, a history of the institution with which he has been closely connected from the very beginning. The result of their labours, a handsome volume of over 400 pages, is now on the eve of publication, and cannot fail to be of interest to all musical folk; while to the historian it should prove a mine of wealth, full as it is of authentic records of events in which all the chief English musicians of the latter half of the nineteenth century have been more or less intimately concerned. A glimpse "behind the scenes" always has its attractions, and the opportunity afforded by this "History" of becoming acquainted with some of the difficulties which beset the path of festival committees, and of which the public know little or nothing, will be not only welcome to the casual reader, but of service to any who aspire to distinction in the same thorny paths. A perusal of the long list of works performed at the seven Festivals that have already taken place is interesting and not without encouragement, for although its contents are certainly "mixed"—witness the juxtaposition of a Bach Cantata and a Balfe Ballad, of the "Leonora" Overture and an Aria by Bellini—it is satisfactory to find that, as a rule, the more flimsy the piece, the earlier the date of its performance. Excellent

portraits of the three Conductors, Bennett, Costa, and Sullivan, and numerous *fac-similes* of letters from musicians, add to the value and attractiveness of the volume.

The current number of *The Meister* contains an interesting article by the Editor, entitled "From Fitchball to Wagner." It is well known, and has been frankly acknowledged more than once by the poet-composer himself, that Wagner adopted the general outlines of his Opera "Der Fliegende Holländer" from H. Heine's version of the old legend. The late Dr. Hueffer, however, carried matters a stage farther back by attributing Heine's inspiration to the witnessing of an Adelphi play on the same subject, by "the immortal Fitchball." It is to this theory, which has already found its way into many sketches of Wagner's life, that Mr. Ashton Ellis devotes his attention in the article above-named, the purpose of which will be evident from its sub-title, "A Flying Dutchman Fallacy" (alliteration was to be expected in a Wagnerian organ). How far the essayist has succeeded in demolishing the hypothesis he attacks we must leave his readers to judge. At any rate, he has reduced the issue to a question whether Heine would have been likely to devote his second evening in London to a performance at "a minor in preference to a major theatre"; for, by laborious research and careful reasoning, he has proved that the play in question was performed for the last time on the day after Heine reached this capital. Mr. Ellis does not seem to have let any obstacle daunt him in his exhaustive enquiry, as will be seen from his calling the Bank of England and the house of Rothschild into the editorial witness-box. The essay is longer than we have hitherto been accustomed to see published in one number of *The Meister*, but the adoption for the nonce of the first person singular enables the writer to throw a little dramatic interest into the exposition of his argument, and this would necessarily have suffered if bisected.

In his remarkably interesting and valuable book on Fugue, recently published, Mr. Ebenezer Prout states that "every fugue, however much variety there may be in the details, is in its main outlines constructed in the same general form. That is the form which is commonly known by the name of *Ternary*, or three-part form." For this idea he acknowledges his indebtedness to Dr. H. Riemann. It is interesting to note that in an article entitled "On the way to study Fugue," which appeared in the *Monthly Musical Record* in 1882, fugue-form is likened to sonata-form. The writer points out that both have exposition and development, and that the final stretto of the fugue is, in a way, a recapitulation, the principal theme in the primary key being made specially prominent. Both forms, again, have two subjects: in the Sonata called "first" and "second"; in the fugue, "subject" and "counter-subject." This writer's comparison may not be altogether satisfactory as regards the third section, but the middle portion of a fugue—especially a "strict" one—would seem to have more affinity with the "development" section of sonata-form than with the "episode" of ternary form. Anyhow, it is curious and interesting to find two writers attempting to trace connecting links between apparently different forms.

Nothing has been more remarkable or gratifying in the musical history of the last decade than the attempts made in many quarters to assist the progress of musical education in schools. But there is a great

deal to be done yet before music takes its proper place in the curriculum of our public and private educational institutions; and all teachers, therefore, as well as those interested less directly in musical education, will welcome with unanimity the news that a monthly magazine devoted exclusively to the interests of music in schools is issued to-day. The scheme of the new journal, which is called *The School Music Review*, includes articles on musical subjects of general interest to teachers, reports of school concerts and competitions, school songs in both notations and of varying degrees of difficulty, and solutions to the questions set in a large number of musical examinations in connection with various bodies. All this promises to be of the highest utility, and there is no room for doubt that the attempt to supply such a "long felt want" will meet with general support. *The School Music Review* will be published on the first of every month by Messrs. Novello, Ewer and Co., at the price originally charged for *THE MUSICAL TIMES*, the success of which it is hoped the new journal will inherit.

The present year is the 160th anniversary of the foundation of the great house of Broadwood, and it is not unfit that the musical world should, in contemplating the completion of such a record as that of the famous firm, remember how large a debt it owes to the five generations who, from father to son, have handed on such honourable traditions. There is, indeed, no fear that the debt will be forgotten; but the memory of every amateur will at least be quickened by the handsome illustrated and descriptive catalogue of new instruments which the Messrs. Broadwood have just issued. It contains a lucid—and even accurate—description of every kind of pianoforte made by them, and each description is accompanied by a drawing. The whole is beautifully printed, and should be possessed alike by those who are in want of actual information as to the productions of the house in Great Pulteney Street and those who desire to possess a really artistic memento of this interesting anniversary.

FACTS, RUMOURS, AND REMARKS.

AN obliging correspondent sends us the following extract from a brochure entitled "Leaves from the Diary and Journal of the late Charles J. Palmer, F.S.A.," recently published at Great Yarmouth:—"August 3, 1831.—Last night Paganini, who has astonished all Europe by his performances on the violin, appeared at our Theatre (Theatre Royal, Great Yarmouth). I was unable to understand or appreciate all his merit from not possessing the necessary knowledge of music, but, notwithstanding, I was both delighted and astonished. He produced such melody from the instrument as I never before deemed it capable of affording, together with tones the most harmonious and beautiful. The hearer can scarcely believe that it is on a violin that this gifted person is performing, so unusual and melodious are the sounds produced. He apparently lets the bow fall smartly on the violin and sparks of music are struck out. The house was well filled, notwithstanding the prices, which were high—viz., boxes, 9s.; upper boxes, 7s.; pit, 6s.; gallery, 3s. 6d. I understand he received £120 for the evening. At Norwich he had £600 for three Concerts, at each of which he played two pieces which lasted about twenty minutes each, so that, comparing his remuneration with the time actually occupied in playing, he received exactly £5 a minute. Paganini is not a handsome man. I

saw him no nearer than the stage, and had, therefore, little opportunity of criticising his head, but his forehead appeared large and his eyes remarkably quick and animated, especially whilst playing. His face and hands are pale, thin, and ghastly; his hair, combed off his forehead, falls in large curls over his shoulders. He came on the stage stealthily like a cat, screwed up his instrument, but never tuned it so as to produce any sound, and immediately commenced his performance. When applauded by the audience—which he was most enthusiastically—he bowed repeatedly, seemed much pleased, and grinned a smile which certainly appeared to me, perhaps erroneously, a mixture of satire and malice."

HANSLICK's criticism, in the *Neue Freie Presse*, upon "L'Amico Fritz" has been translated for the Boston *Musical Herald* by Mr. B. Cutter. The writer's summing up may be interesting to English readers just now: "Strong points of the new opera are: that it is free from all trivialities, such as occur frequently in 'Cavalleria'; that its style is more unified, refined; that the German, French, and Italian elements are not placed in such evident juxtaposition, but are amalgamated as far as is possible. The orchestra, aside from some few crudities, of which we have spoken, sounds finer, more interesting, than in 'Cavalleria,' and the orchestral part seems to us to show more originality and intellect than the vocal part, although these elements are not lacking here. In spite of its greater outlines, the melodic invention does not flow more luxuriantly in 'Fritz' than in 'Cavalleria.' That which we deplore in this new opera is the immoderate exaltation of dramatic expression, the over-subtle refinement of harmony and rhythm, and, finally, that nervous unrest which never allows the music to collect itself for a minute of beneficent effect. But, despite all this, there is blood, fine blood, in this music, a rare thing with operas written nowadays. Mascagni's strong dramatic talent is undeniable; it seems to have become musically more refined since 'Cavalleria.' 'Friend Fritz' shows us, in reality, the fermentative process of this talent, and suggests to one the clear, strong wine which Mascagni may pour out for us in days to come."

WHEN Mr. Samuel Weller saw his beloved master in the grasp of the law, he knocked down the constable out of hand, having first "floored" a chairman for him to lie on. Musical critics sometimes act upon the same considerate principle, and administer praise in general before censuring in particular. An amusing example of such procedure recently appeared in the columns of a Scottish contemporary. Dealing with the chorus of the Dunoon Choral Union, the critic began by saying that "the choir showed careful study and training," and that he had "seldom heard a choir of the same standing sing with such precision." Having thus floored the chairman he went on to state that the soprano voices were rather young and lacked mellowness; that the tenors were somewhat coarse and, at times, individuals were too prominent; and that if the basses were augmented it would relieve the strain upon some of the voices. "All the soloists acquitted themselves well," but the singing of the soprano was rather throaty; the voice of the contralto sounded very thin; and the bass could not reach some of the high notes. The chief fault all round was lack of proper expression. It is added that, in a certain part-song, the chorus were not quite at home. Nevertheless the Concert was "successful," and the Conductor had gathered round

him a "splendid body of singers." Thus the prostrate performers were amply provided with something soft to lie on.

THE following paragraph appeared in the *Musical Herald* of the 1st ult.: "The *Musical Times* devotes a leader to a 'rare' pamphlet on Psalmody, by Nahum Tate, of which it possesses the 'only copy.' This pamphlet is fully summarised in Mr. J. S. Curwen's 'Studies in Worship Music,' published twelve years ago. The *Musical Times* will have to try again." Our contemporary, in its desire effectually to advertise Mr. J. S. Curwen's book, has made two gross misstatements, which can hardly be looked upon as accidental. In the first place, THE MUSICAL TIMES did not devote a leader to Nahum Tate's pamphlet. That work was referred to, and quoted from, in the course of a general article, which touched upon a large number of other subjects. In the next place, THE MUSICAL TIMES did not say that it possesses the "only copy" of the brochure in question. This is what THE MUSICAL TIMES said: "I fancy the pamphlet is now rare. The only copy I know is the one now before me." In turn, we invite our contemporary to "try again"—and try to speak the truth.

STAGE fright is not uncommon, but fright before "going on" rarely attracts attention. We now read, however, of a conspicuous case in San Francisco. A pianist, Mr. Fleischmann, had announced a Recital, but, when the time came and the audience had assembled, there was no performer, nor could he anywhere be found. The story continues: "The family and friends returned to Fleischmann's residence, and it was eleven o'clock before anyone thought of searching the premises for the missing man. He was found in the cellar lying on the floor in a dazed state, with a flute in his hand. When resuscitated he declared that he felt dizzy as he was about to enter the hall and knew nothing more. He evidently walked home, went to an old trunk, got out a flute, which was his favourite instrument when a boy, and attempted to play it. The doctor said it was an attack of vertigo induced by excitement. Fleischmann has not recovered to-day and is confined to the house." The Recital is re-announced, and the incident is likely to have the effect of a first-class advertisement.

IN connection with a recent performance of "The Messiah" in New York the following note was issued by the Conductor, Mr. Damrosch:—"At this performance the experiment will be tried of restoring as far as possible the original Handelian instrumentation. The Mozart wood-wind parts and horns have been eliminated, and the original trumpet and drum parts restored. The strings will be reinforced according to the custom of the period by a choir of oboes and bassoons, the organ filling out the harmonies wherever necessary. The few places where Mozart has carried on the harmonies in the violins and violas to the Handelian bass have been retained. While the Mozart wind parts may be missed in a few of the numbers, notably the trumpets in the Chorus 'For unto us a child is born,' and in the Air 'Why do the nations,' in many other numbers the simpler instrumentation, with the curious effect produced by the addition of the oboes to the violin parts, seems more in keeping with the character of Handel's music.—W. D."

REPORTING a Concert at Ross, the critic of the local *Gazette* remarked that the "orchestral arrangements

were well carried out and some greenhouse plants . . . added a pleasing effect." A facetious correspondent remarks upon this: "In future let us have Handel's original score with greenhouse plant pleasing effects. By so doing we retain our reputation as purists, and, at the same time, encourage horticulture. . . . It would be economical too, as, by a small outlay in plants, the cost of a band might be greatly reduced." For ourselves we would indicate the following passage as an example of delightful naïveté quite befitting the Arcadia through which flows the winding Wye: "Mrs. Randall is such a well-known favourite in Ross that it would be superfluous to praise her. She did two of the parts allotted to her with such good taste that it was a matter of regret that her anxiety to get back to Hereford prevented her singing 'I know that my Redeemer liveth.'"

THE well-known American critic, W. J. Henderson, ends an article on the New York opera season in these terms: "Taken as a whole, the season of opera in French and Italian under Messrs. Abbey and Grau was of beneficent influence. Much as I dislike the undramatic traditions of the so-called Italian stage, much as I despise the inartistic insincerity with which most of its personages approach the lyric drama, treating it as a mere costumed concert, I am bound to say that in the conservation of the art of pure singing it will retain its full measure of influence as long as it can boast of artists like the De Reszke brothers and Lassalle. That these singers have done something toward forcing the New York public to re-fashion its ideas as to what constitutes good singing is not to be doubted, and it is a boon for which we should be appropriately grateful."

A CORRESPONDENT writes us: "New organs have recently been erected in the Parish Churches of Wincanton and Castle Cary, two small towns in Somersetshire. In both cases the blowing apparatus has been so arranged that the blower can be seen doing his duties from most parts of the church. The latter is certainly the worst case of the two, as the blower is by the side of the organ, close to the organist, and during the prayers, whilst the 'Amens' are being sung, he jumps up, fills the bellows with wind, and then sits down again. This can be seen by most of the congregation. Surely, now that organs are brought to such a state of perfection, the blowing apparatus could be arranged so as the blower should be out of sight."

THE *Crystal Palace Times* was represented at a recent performance of "St. Paul" (Catford Choral Society) by a gentleman who has discovered that many passages in Mendelssohn's earlier Oratorio are "identical with his 'Elijah,'" and found out also that "the Overture has a striking similarity to the well-known chorale 'Sleepers, wake.'" The first achievement is remarkable; the second involves, perhaps, a superfluous statement. But the critic's intention was good. He might say, with the Prologue in the mirthful tragedy of "Pyramus and Thisbe": "My true intent is all for your delight," and he has certainly succeeded in being amusing.

"JOB" is the name and subject of the work which Dr. Hubert Parry has in hand for the Gloucester Festival. Dr. Chipp composed a "Job" some twenty-five years ago, and a story is told of a newspaper proprietor thereabout. The musical critic of this gentleman's weekly sheet devoted an article to the then new work, heading it "Dr. Chipp's 'Job.'"

This caught the eye of the great man on opening his early copy. Starting up, he exclaimed: "What's this? What's this? Dr. Chipp's job! I can't have any person accused of jobbery in my paper!" He had failed to see the quotation marks.

HERE are some suggestive remarks by an American writer, Theodore F. Seward: "It is because Handel appreciated the soul of music that in writing a melody to the words 'I know that my Redeemer liveth!' he expressed the strength of confidence and trust by placing the word 'know' on the fundamental tone of the scale, *Doh*, which has pre-eminently the quality of firmness and strength. It is because Mendelssohn appreciated the soul of music that in writing the words 'O rest in the Lord' he expressed the spirit of restfulness by placing the word 'rest' upon the quiet and tranquil third, or *Mi*."

FROM the Boston *Musical Herald*: "Speaking of music critics, they sometimes say worse things in conversation than they do in print. A certain ecclesiastical *prima donna* soprano, who labours under the twin delusions that she possesses a rare voice and a pretty wit, recently addressed a somewhat mild-looking critic thus: 'Mr. Pedal Point, you are becoming quite too seraphic; you haven't said anything nasty for a month.' Whereupon the scribe smiled with heavenly benignity and answered and said unto her: 'Why don't you give a Concert?'"

WE have received the first number of a monthly journal called *The Organ*. It is published in Boston and devoted, as hardly need be said, to the service of the "King of instruments" and all its relations and connections. Its contents are biographical (with portraits), historical, descriptive, critical—covering, in fact, the whole available ground. In addition, there are several pieces of organ music. There is, no doubt, a field for such a serial, and, judging by the specimen number, our new contemporary has come permanently to occupy it.

ORGAN music, thanks mainly to Mr. J. K. Strachan, an eminent pupil of Mons. Guilmant, seems to be taking root in Glasgow. Mr. Strachan, we learn, has just arranged a series of twenty Recitals, to be given next season on the fine Lewis organ in St. Andrew's Halls, on Saturday afternoons. The series is financially supported by seven well-known and influential lovers of organ music, who have each become security for a certain sum. Two vocalists will assist at each Concert.

WE quote the following from an American paper, with all reserve: "At a recent performance of 'Die Walküre,' in Halle-on-the-Saale, the magic fire scene in act third was made realistic by the introduction of genuine fireworks, including sky rockets, roman candles, bengal lights, and the discharge of cannon. In fact, the performance was a repetition, on a small scale, of the Gilmorean features originally introduced at the Boston Peace Jubilee."

It appears that the season of French and Italian Opera in New York was so far a success that, for the first time since the Metropolitan was built, the stockholders were not required to make good a deficit. Upon this the Boston *Musical Record* pertinently comments: "The person who would not believe in anything except German Opera has had an unpleasant winter. If he revises his mind during the summer he may possibly enjoy himself next season."

WE hear, on what should be good authority, that "Elaine" will be produced at Covent Garden on or about the 20th inst., with the following cast: *Sir Lancelot*, Jean de Reszke; the *Hermit*, E. de Reszke; *Guinevere*, Madame Deschamps; *Elaine*, Madame Melba. M. Jéhin will conduct, and the Opera will be produced under the personal superintendence of the composer. Messrs. Chappell are the publishers.

SCENE: Plymouth. Old Lady (looking at Prize Pianoforte exhibited in shop window): "What's all this about 'Sight-reading competition?' How do 'em do it at all?" Mrs. Wiseacres: "Why, don't 'ee see? They keeps a puttin' the moosic furdur and furdur away, and the one as can read it the furdest off gets the prize!"

MR. EDWARD LLOYD has had brilliant success at Boston. On the occasion of a performance of the "Creation," the ladies of the Symphony Orchestral Society presented him with a laurel wreath suitably inscribed. Was the inscription this: "In native worth and honour clad?" Mr. Lloyd sails for home on the 11th inst.

CANADIAN musical journals received an addition, on the 2nd ult., by the appearance of *Arcadia*—a semi-monthly, "devoted exclusively to music, art, and literature." The first number is an excellent one, and, should its merit be sustained by subsequent issues, our young contemporary will deserve to live long and prosper.

It has been decided that Dunblane Cathedral is to have an organ when the restoration is completed. Mr. E. Ingram is to build the instrument to the specification of Dr. A. L. Peace. The cost will be about £1,500, and the organ is intended to be ready by September.

MR. GEORGE GROSSMITH intends to try the effect of his peculiar humour upon the Americans, and sails for New York on October 9. Our cousins being an intensely serious people, we shall watch the experiment with curiosity.

AFTER all there is a probability of hearing Mons. Pachmann at two or three Recitals this season, he having decided to return to London this month.

MESSRS. ALBENIZ and ARBOS are co-operating on a comic opera, the "Magic Opal," which they hope to produce in October next. The libretto is by Mr. Arthur Law, and, presumably, the story is Spanish.

CONGRATULATIONS to Madame Nordica upon her escape from what might easily have been a serious carriage accident.

FORCIBLE! An American musical journal calls comic opera "sickening rot."

ROYAL ITALIAN OPERA.

SIR AUGUSTUS HARRIS's campaign opened brilliantly on the evening of the 16th ult. with a most attractive double bill, "Philemon et Baucis" and "Cavalleria Rusticana," and a cast which, in addition to such accomplished and popular artists as Madame Sigrid Arnoldson (who made

her *reentrée* after a few years' absence), Mdlle. Giulia Ravogli, and M. Plançon, included a new-comer, Madame Calvé, concerning whose talents the highest expectations had been formed. In this case rumour was happily borne out by results. Mascagni's interesting and forcible music was interpreted by the orchestra with a great deal of vigour—though little *finesse*—under Signor Mancinelli's direction. The piece was mounted in sumptuous, we had almost said over-sumptuous style. But the splendour of the accessories, which would have thrown mediocrity into glaring relief, were quite eclipsed by the wonderful impersonation of *Santuzza* by Madame Calvé, in whom the *habitués* of Covent Garden were not slow to recognise the most notable acquisition to the ranks of dramatic sopranos since the *début* of Emma Albani in 1872. The *Santuzza* of Mdlle. Musiani, who first introduced the part in England last autumn, was an excellent piece of acting, but did not rise above mediocrity vocally. Madame Calvé, though more notable for her dramatic than her vocal endowment, has an organ of considerable power and charm, which she uses with consummate art and enviable ease, while her enunciation is faultless. Her success was complete, as it deserved to be, for anything more picturesque, more impassioned, or more pathetic has not been witnessed on the boards for many a long year. Madame Calvé was excellently supported by Signor de Lucia in the *rôle* of *Turiddu*. He is an accomplished and spirited actor, and when he forgets his *tremolo* an excellent singer. Of Mdlle. Giulia Ravogli's *Lola* we cannot speak in terms of commendation. Her exceedingly faulty intonation was to be accounted for by indisposition, but her conception of the part is wanting in judgment and refinement. M. Dufiche acted well as *Alfio*, but his *vibrato* seems incurable. Mdlle. Bauermeister was the *Lucia*. The performance of "Philemon et Baucis," which preceded "Cavalleria Rusticana," lacked the perfect *ensemble* attained by the artists from the Opéra Comique who introduced it last autumn. Madame Arnoldson sings with grace and agility, but her voice is smaller than ever. M. Plançon sang superbly as *Jupiter*, and his fine presence was most imposing; but the gallantry and humour of M. Bouvet's delightful impersonation were greatly missed. MM. Castell-mari and Montari were creditable representatives of *Vulcain* and *Philemon* respectively. The Opera was conducted with much ability by M. Jéhin, the *Entr'acte* being encored.

Madame Eames and M. Van Dyck made their *reentrée* on Friday, the 20th ult. Madame Eames, who was in excellent voice, sang charmingly throughout, but her stereotyped gestures and studied simplicity were more noticeable than ever in contrast to the spontaneity and sincerity of the new *Santuzza*. M. Van Dyck, as before, was interesting rather than convincing as *Faust*. His declamation was brilliant and fiery; wherever force was required he was admirable; but as the languorous lover he seemed out of his element. M. Plançon's *Mephistopheles* was a magnificent performance and only at two points—the invocation at the end of the Garden scene and the Serenade—suffered from comparison with M. Edouard de Reszke. Mdlle. Passama as *Siebel*, M. Ceste as *Valentine*, and Mdlle. Bauermeister as *Marthe* were all efficient.

"L'Amico Fritz" was announced for Saturday, the 21st ult., but owing to the sudden indisposition of Madame Calvé, who but recently has recovered from a long and serious illness, was postponed to the following Monday and "Orfeo" substituted, with Mdlle. Giulia Ravogli in the title *rôle*. Her conception of the part remains as poetic and beautiful as ever, and her singing of the elaborate Aria at the close of Act I, her pathetic appeals to the Furies, her wonderfully expressive pantomime in the Elysian Fields, and her delivery of "Che farò" created their usual profound impression. She was adequately supported, from a dramatic point of view, by her sister, Mdlle. Sofia Ravogli, in the part of *Euridice*, and Mdlle. Bauermeister made a sprightly *Amore*. Signor Bevignani conducted with ability and the mounting of the piece, though still erring on the side of garishness, was improved by the toning down of some of the details introduced in last year's production. A novel feature in the entertainment was the *début* of Miss Mabel Love as *première danseuse*; but her performance, though less exasperating than the antics of Mdlle. Palladino, was hardly less unclassical in its conception.

The premiere of "L'Amico Fritz" took place on Monday, the 23rd ult., and, so far as the performance and the temper of the audience were concerned, must be pronounced a complete success. More than that, the music in itself marks in some respects a decided advance on the level of "Cavalleria Rusticana." The remark which the late Signor Lamperti is said to have applied to the score of Mascagni's first opera, "Chè bruta musica," is a good criticism of the obstreperously sentimental character of much of "Cavalleria Rusticana"; but the second act of "L'Amico Fritz" is characterised by a delicacy and refinement which renders such a criticism wholly inapplicable. The most obvious defect in the new opera is the disproportion between the music and the story. Signor Mascagni has clothed the ingenuous idyll of MM. Erkmann-Chatrian in a giant's robe of sound. The piece is described as a Lyric Comedy, but there is little in the music to justify the title. With the exception of the opening scenes of Act II., its essential character is melodramatic, and its fantastic and often affected dissonances, its barbaric cadences and harsh modulations, are entirely out of keeping with the genial simplicity of the libretto.

The interpretation of the opera left little to be desired. Madame Calvé, though her voice showed slight traces of her recent indisposition, sang like a consummate artist and acted with delightful simplicity. Both the duets between her and Fritz in Act II. were encored. In the latter Madame Calvé performed a remarkable *tour de force* by ascending in the final cadence to C sharp in *alt*, and sustaining it *pianissimo* with beautiful effect. Altogether her impersonation of the part, though necessarily less striking than that of *Santuzza*, was of the rarest excellence and fully merited the triple recall with which she was greeted both at the end of the second and third Acts. Mdle. Giulia Ravogli sang the two songs which fall to the lot of *Beppe* with great spirit and bore herself picturesquely in the attire of the gipsy minstrel. Signor de Lucia hardly realized one's conception of *Fritz* as regards the outer man, but sang cleverly and acted with animation. M. Dufriche was dramatically adequate to the demands of the rôle of the *Rabbi David*, and the minor parts of *Caterina* and *Fritz's* two boon companions were efficiently filled by Mdle. Bauermeister and Signori De Vascchetti and Corsi. Signor Bevinagni's excellent exertions as conductor were recognised by his being summoned before the curtain along with Sir Augustus Harris at the close of the performance. We may conclude these remarks by mentioning that the *Intermezzo*, written in the gipsy fashion, which precedes the last Act shows Signor Mascagni in his coarsest and most sentimental vein, and was rapturously encored.

ROYAL CHORAL SOCIETY.

THE season of the Society so ably presided over by Mr. Barnby was brought to a termination on the 4th ult., at the Royal Albert Hall, with a performance of "Elijah," in which the various contributory elements were of singularly even excellence. No work in the *répertoire* is a greater favourite with the members or (saving, perhaps, "The Messiah") with the general public, so that the one body is as anxious to give as the other is to recognise an interpretation that affords no excuse for cavil. Madame Albani made her first appearance on returning from her American tour, and, notwithstanding the intimation that she was suffering from severe cold, sang with wonted energy and dramatic intention. Madame Belle Cole, as chief contralto soloist, fulfilled expectations, and Mr. Ben Davies again displayed his capacity as an exponent of oratorio. Mr. Watkin Mills repeated his striking impersonation of the *Prophet*, and Miss Jeanie Rankin distinguished herself by a smooth delivery of "Woe unto them." The many delicate details of their task, no less than the passages demanding robust treatment, were dealt with by the choir in a manner that could not but command admiration. They not only entered into the spirit of the impressive and beautiful choruses, but succeeded in making the same clear to every listener. Finer renderings of the "Baal" scene and of "Thanks be to God" are not within our remembrance. The band also did well. The performance was a worthy climax to operations that since last autumn have redounded to the credit of all concerned.

PHILHARMONIC SOCIETY.

THE burden of the fifth Concert, on the 11th ult., was chiefly borne by ladies—lionesses, in fact, had the lion's share not only of work but of honour. A new Fantasia for pianoforte and orchestra, composed and played by Miss Dora Bright, served if not to increase at least to sustain the reputation of that clever lady as one of the most promising among women composers; Miss Wietrowetz repeated her extremely fine performance of Mendelssohn's Violin Concerto, the work by which her fame in this country was first established little more than a month ago; and the Sisters Ravogli sang, in their artistic and sympathetic way, excerpts from the works of Rossini, Mozart, and Gluck. It may be mentioned that the Concert included Beethoven's Overture to "Fidelio," that the Symphony was Brahms in F, and that two members of the sterner sex, Mr. Clinton and Mr. F. H. Cowen, were permitted to figure somewhat prominently—the one as performer of the clarinet obbligato in Mozart's "Non più di fiori," sung by Miss Giulia Ravogli, the other as Conductor. The audience was large and its enthusiasm quite exceptional, even when compared with other gala nights on which the traditional dignity of the Old Philharmonic has been thrown to the winds.

CARDIFF MUSICAL FESTIVAL.

THIS year, for the first time in her history, Wales will have experience of a Musical Festival on the lines adopted at Leeds and Birmingham. As is only natural, the wealthy town of Cardiff is responsible for this enterprising step, and in September next the first of what its founders trust will be a long and successful series will be held in the Park Hall. It is barely seven months since the Executive Council was appointed, and it is evidence at least of zeal and hard work that the Festival will take place within twelve months from the inception of the design. The difficulties in the way have been of a character peculiar to a town in which sacred music has never proved altogether a popular form of art. Choral societies there have been, but all have "had their day and ceased to be," and the number of oratorios performed for the past ten years has been lamentably small. The undertaking is all the more courageous because there is no such educated public to fall back upon as exist in towns where classical music has obtained a firm hold on the popular mind. Cardiff is, however, both ambitious and wealthy, and the guarantee fund—which has already reached £2,500—shows evidence of public spirit and a widely spread enthusiasm, which, it is to be trusted, will be maintained with particular vigour during the critical Festival week. The Council has done its utmost to attain as high a standard as was possible with the material to hand and the shortness of the time at its disposal, and a glance at the programme will show that if there be a lack of novelty, there is also evidence of a very judicious spirit of selection. The only absolutely new work is the "Saul of Tarsus," an Oratorio by a Cardiff composer, Dr. Joseph Parry, known in musical circles mainly for his "Nebuchadnezzar"; but although most of the other works are familiar enough to old Festival-goers, they are at least new to the audience which the Council will get from the neighbourhood of Cardiff. Mr. Joseph Barnby has been appointed Conductor, and has already made a visit to the town to meet his coadjutors in the work he has undertaken. Some little clouds which appeared in the otherwise serene sky are by this time quite dissipated. The Council has been severely taken to task by critics, both locally and in the metropolis, on account of the condition they imposed upon Mr. Ben Davies, that he should not sing in a comic opera which was announced to be produced at Cardiff only a month before the Festival week. Ignoble motives have been recklessly assigned for this action of theirs, one of the most freely expressed being that the Council was anxious to "boycott Welsh opera." It is enough to point out, however, that the Council was actuated only by prudential motives, being anxious that, in their hazardous and important undertaking, they should not be handicapped by the appearance of one of their chief vocalists in the same town, for six nights in one week, at popular prices, at so short an interval before their own

Concerts. Mr. Ben Davies had his choice between the Opera and the Festival, and he chose the latter. One action of the Council has met with the approval of Mr. Barnby, and this should be a sufficient guarantee of the good intent of those responsible for it. The vocalists are Madame Nordica, Miss Hilda Wilson, Miss Eleanor Rees, Mr. Edward Lloyd, Mr. Ben Davies, Mr. Watkin Mills, and Mr. Ludwig. It is a noticeable feature of the Cardiff Festival—one new hitherto in such undertakings—that all second parts are taken by principals. Thus the double Quartet in the "Elijah" will be sung by the eight artists mentioned, Mr. Mills will sing *Brander's* song in Berlioz's "Faust," and Mr. Ludwig has consented to take the *Forester's* part in the "Golden Legend." This is a novelty of which the Council feel naturally a little proud. The orchestra has been selected from well-known English instrumentalists, and will be led by Mr. Alfred Burnett, the Council having determined, on patriotic grounds, to engage none but Englishmen. Sir Arthur Sullivan has promised, should circumstances permit, to conduct his "Legend" in person. The following is the programme:—

Tuesday evening, September 20—"God save the Queen" and "Elijah." Wednesday morning (21st)—Overture, "In Memoriam" (Sullivan), "Stabat Mater" (Dvorák), Symphony No. 5 (Beethoven), and "The Revenge" (Stanford). Wednesday evening—"The Golden Legend" (Sullivan), Symphony No. 1 (Schumann), and Overture "Mock Doctor" (Gounod). Thursday morning (22nd)—Overture "Zauberflöte" (Mozart), "Dream of Jubal" (Mackenzie), Overture "Die Meistersinger" (Wagner), Chorus "Blest Pair of Sirens" (Hubert Parry), and "Hymn of Praise" (Mendelssohn). Thursday evening—"Saul of Tarsus" (Joseph Parry). Friday morning (23rd)—"Faust" (Berlioz). Friday evening—"The Messiah," Conductor, Mr. Joseph Barnby.

The chorus, it should be added, is practically a local one, although a few come from Newport and one or two places quite adjacent to Cardiff. It is being trained by three local gentlemen, Dr. Joseph Parry, Mr. T. E. Aylward, and Mr. Walter Scott.

CHAMBER CONCERTS.

It is not many years since classical concerts were chiefly confined to the winter, but during the present year they bid fair to be numerous until the autumnal recess. In the present notice entertainments which may fairly come under this heading will be mentioned, although their promoters may have described them otherwise. Thus, on Thursday, April 28, Madame Frickenhaus, in St. James's Hall, gave a so-called *Matinée*, a title which may cover a multitude of sins or merits. She was rewarded by a large audience, who listened with evident appreciation to an excellent programme. Madame Frickenhaus commenced with Beethoven's Sonata in E flat, "Les adieux," &c., of which she gave a generally intelligent reading, though an unfortunate slip of memory in the *Finale* showed the danger of playing without the printed notes. Madame Frickenhaus was joined by Mrs. Norman Salmond in Saint-Saëns's effective Variations on a Theme from Beethoven's Sonata in E flat (Op. 31, No. 3), and a movement of Scharwenka, both for two pianofortes; and Mr. Norman Salmond, whose wife appears to be an excellent pianist, contributed several songs. Signor Simonetti's violin solos, all carefully and artistically rendered, included some tastefully written trifles from his own pen.

Not for many years has a new chamber work aroused so much interest as Brahms's Clarinet Quintet, and its performance at Mr. Clinton's third Concert, on the 3rd ult., was followed by a crowded and enthusiastic audience. Without making comparisons, which are odious, it may be said that the principal part was beautifully played by our admirable English clarinetist, and that the others received a large amount of justice. The opening piece in the programme was a pleasing and musicianly Allegro and Andante Varié for wind instruments, by Mr. Charles E. Stephens; and the last was a Sextet in B flat for pianoforte and wind, by Ludwig Thuillier, a melodious, if not very original work. Mr. Oscar Beringer gave an extremely vigorous and well-considered performance of Chopin's Ballade in G minor, Mr. Ludwig contributed some violin solos in masterly

style, and Madame Clara Samuelli was heard to much advantage in Dr. Mackenzie's charming song "In our Boat," with an excellent violoncello obbligato by Mr. W. H. Squire, who appeared at very short notice in place of Mr. E. Howell.

Those talented and steadily progressive young artists, Mr. Harold Bauer and Miss Edith Bauer, gave an interesting Concert at the Princes' Hall on the 10th ult., a prominent piece in their programme being a Sonata in A minor for pianoforte and violin, dating, apparently, from the seventeenth century, though there is no clue to the composer. The manuscript is in the library of the King of Saxony, and the work proved itself well worthy of rescue from the oblivion into which it had fallen for very many years. Miss Bauer was heard to advantage in Beethoven's Thirty-two Variations in C minor for pianoforte and Mr. Bauer in a showy piece by Vieuxtemps. Miss Winifred Bauer's co-operation was serviceable in Schumann's "Stücke" (Op. 132), and Miss Alice Walker contributed some songs.

Mr. E. H. Thorne, a highly esteemed musician, gave his annual Concert on the 14th ult. and secured a considerable audience, though probably not so large as would have been drawn together at a less busy season of the year. Mr. Thorne was ably assisted in concerted works by his pupils, Miss Beatrice Thorne, whose dawning ability as a pianist we have already recognised, Mr. Arthur Cowen, and Mr. C. Ewart Gravely. The pieces in which these young executants took part were a Pianoforte Duet in E minor, by Onslow (Op. 7), a French composer, whose merits, in consequence of a certain dryness of expression, have never obtained full recognition in this country; Raff's clever Chaconne for two pianofortes (Op. 150); and a Suite for the same combination by Mr. Algernon Ashton, an excellent musician, who should endeavour to cultivate greater simplicity of utterance, as his music is, for the most part, not easy to follow. Mr. Thorne's pianoforte solos, which were rendered with care and artistic conscientiousness, included Beethoven's Sonata in E flat, "Les adieux, l'absence, et le retour" (Op. 81), four characteristic pieces from his own pen, and pieces by Chopin.

The friends of Master Max Hambourg have wisely decided that he shall be a prodigy no longer, and after some farewell Concerts he will retire for a time in order to study under Mr. Paderewski. The first of the Concerts took place at the Steinway Hall on the 17th ult., and the young pianist gave ample evidence that he is progressing on the right road, perhaps his best effort being in Bach's Chromatic Fantasia and Fugue, which he played extremely well. Mr. Max Reichel was heard to much advantage in some violin solos, and songs were contributed by Madame de Swiatlowsky and Miss Nepomny, the latter a soprano vocalist of considerable powers.

The first of three Violin Recitals, given by Mr. Emil Sauret at St. James's Hall on the 19th ult., was virtually a Chamber Concert, as it commenced with Beethoven's Quartet in F (Op. 59, No. 1), of which a remarkably fine performance was given, the remaining players being Messrs. Cathie, Emil Kreuz, and W. E. Whitehouse. Mr. Sauret is a brilliant exemplar of the splendid French school of violin playing, and his execution of Ernst's Allegro Pathétique in F sharp minor (Op. 23), Dvorák's Adagio and Rondo (Op. 53), and a "Souvenir de Moscow," from his own pen, called forth the enthusiastic applause of the audience. Mr. Heinrich Lutter gave a beautiful rendering of Liszt's "Bénédiction de Dieu dans la Solitude," the piece being exactly suited to his remarkably refined style. Mr. Hugo Heinz, a baritone vocalist, was unable to appear, and Miss Evangeline Florence sang two extra songs in addition to Liszt's "Lorelei." If she will subject her fine soprano voice to further training she should eventually secure a high position as a vocalist.

Mr. Ernest Fowles should give his Concerts at a period of the year when attention is not so much distracted by the multiplicity of performances as at present. His programme on Tuesday, the 24th ult., was, as usual, interesting because unconventional, among the pieces being a Suite in canonical form for pianoforte and violin, by Ferdinand Hiller; a masterly Duet in E minor for two pianofortes, by Dr. Hubert Parry; and a Pianoforte Trio in B flat, by Woldemar Bargiel (Op. 37). Details concerning these works cannot now be given, but it is pleasant to record

that the most interesting is certainly that of our compatriot, which is written somewhat in the manner of early eighteenth century suites. Mr. Fowles gave an energetic, if not very finished performance of Beethoven's "Waldstein" Sonata, Mr. Whitehouse rendered Boccherini's Violoncello Sonata in A with refinement, and Miss Emily Shinner, Miss Ethel Sharpe, and Mrs. Helen Trist completed the list of performers.

PIANOFORTE RECITALS.

PROLIFIC as the last two or three years have been in entertainments of this nature, the number of Recitals already given and announced this season is probably unprecedented. The first of which we must take cognizance this month is the performance of Mr. Heinrich Lutter, at St. James's Hall, on Tuesday, April 26. This gentleman appeared with much success at private performances last year, and it was reported that he was a performer of phenomenal calibre, and one of the most gifted of the pupils of the late Franz Liszt. But although many of Liszt's pupils adopt the Erlös vein, it must be remembered that the master himself was chiefly distinguished for the exquisite beauty of his touch, and Mr. Lutter has endeavoured to reproduce it, not without success. His rendering of Beethoven's Andante in F and the Sonata in E minor (Op. 9), as also that of two numbers of the Kreisleriana, lacked distinction, and, indeed, must be pronounced cold and perfunctory; but the beauty of his tone was fully perceptible in reflective pieces by Liszt and Chopin. The audience, however, remained rather cold throughout the Recital.

At the second performance, on the 10th ult., but little further opportunity was afforded of judging Mr. Lutter as a solo pianist, for he confined his efforts in this direction to minor pieces, most of which, it is only fair to add, were played with refinement and charm. But he was most praiseworthy in some concerted works—to wit, Beethoven's rarely-heard Sonata in G for pianoforte and violin (Op. 96) and Schubert's Trio in B flat (Op. 99), the artists who assisted him being M. Sauret and Mr. Whitehouse.

On the following Tuesday another new-comer, Mr. Willibald Richter, gave a Recital at the Princes' Hall, and proved himself the possessor of much ability, marred, however, by exaggerations of style and a tendency at times to pound the instrument as if it were an enemy. There was a great deal of over-accentuation in his rendering of Tausig's derangement of Bach's Organ Toccata and Fugue in D minor, the first movement of Beethoven's Sonata Appassionata, and several numbers of Schumann's Carnival. In all of these, however, and also in pieces by Liszt and Chopin, Mr. Richter evinced great powers of execution, and the quieter movements were played with much charm. On the whole, therefore, he may be said to have made a favourable impression.

On the following afternoon Miss Fanny Davies gave a Recital in St. James's Hall, and had the valuable co-operation of the young lady violinist, Miss Gabriele Wietrowetz, who had made so marked an effect at Mr. Manns's benefit Concert. To deal with her efforts first, we may say that her rendering of Spohr's Dramatic Concerto was marked by immense breadth in bowing and fullness of tone, particularly in the lower register, though perhaps the first and last movements needed a little more brilliancy of style. Miss Wietrowetz's share in Brahms's beautiful Sonata in G, for pianoforte and violin (Op. 78) was unexceptionable; a more admirable performance of the work by both artists could not be desired. Miss Davies commenced with a piece vaguely described as "Prelude and Fugue in A minor" (Bach), which proved to be the well-known Organ Prelude and Fugue in that key. Surely if these wretched transcriptions must be played they should be properly announced. Having said thus much we have nothing but praise for our gifted English artist's quiet and reflective reading of Beethoven's Sonata in A flat (Op. 110) and her truly delightful interpretation of Schumann's Papillons.

On Monday afternoon, the 9th ult., Master Otto Hegner, who had been absent from London for two or three years, made his re-appearance at St. James's Hall, and attracted a goodly audience. The young artist—for Hegner is something more than a prodigy—has made good use of his time, showing improvement alike in manipulative powers

and in intellectual comprehension of the works he was called upon to interpret. Of Mendelssohn's Variations Sérieuses, the composer's most important and most exacting work in this form, he gave a reading which was in all respects admirable; and there was much to deserve commendation in his performance of Beethoven's Sonata Appassionata, the slow movement being played with exquisite taste. The audience insisted upon a final encore, to which Hegner responded by giving a tasteful rendering of Chopin's Berceuse.

At the second Recital, on the 18th ult., the youthful executant gave a highly intelligent reading of five numbers from Schumann's Fantasiestücke (Op. 12), and there were many good points in his interpretation of Weber's beautiful Sonata in A flat, a work which, like its companions, is too seldom heard. Master Hegner's versatility was exemplified by his satisfactory performances of Mendelssohn's Prelude and Fugue in E minor (Op. 35, No. 1) and a Nocturne and Scherzo of Chopin. Mention should also be made of some pretty Variations in G from his own pen, which certainly indicate his possession of talent for composition. The large audience was evidently delighted with the Recital and two encores were exacted, the additional numbers being Chopin's Waltz in A flat (Op. 42) and Liszt's transcription of the Spinning-wheel Chorus from Wagner's Opera "The Flying Dutchman." Of the third Recital, announced for the 30th ult., we must speak in our next issue.

The puff preliminary was not employed with reference to Mr. Slivinski, who gave his first Recital on the 17th ult., in St. James's Hall, and we have no certain knowledge of his antecedents; but he is a performer of no mean calibre, his execution being specially noteworthy for fullness of tone without noisiness and clear crisp fingering. These good points were noticeable in Chopin's Polonaise in F sharp minor, Schumann's Papillons, and a group of *salon* pieces with which the Recital ended; but, on the other hand, there was a lack of tenderness and poetic feeling in his rendering of Beethoven's so-called Sonata Pastorale in D and Chopin's Nocturne in C minor. The audience was small but appreciative.

Mr. Slivinski's second performance, on the 24th ult., merely served to confirm the initial impression that the manipulative powers of this pianist are at present more remarkable than his artistic feelings. He played Beethoven's Variations in C minor with vigour, and his rendering of Schumann's Etudes Symphoniques was extremely forcible and almost invariably correct, but his touch and general style were most to be admired in Liszt's "Murmures dans la Forêt" and the Tarantella "Venezia e Napoli."

The next new-comer was Mr. Gaston de Merindol, who gave a Recital at the Princes' Hall, on the 20th ult. There was nothing distinctive in the playing of this gentleman, so there is no occasion to linger over his performance. He has excellent technique, which enabled him to render Beethoven's Sonata in E flat (Op. 27, No. 2) and a number of pieces by Chopin, Schumann, Raff, and other composers with correctness, the Berceuse of the Polish composer being perhaps his best effort. More than this need not be said.

Miss Estelle Forbes Thomson, who gave a Recital in the Princes' Hall on the 23rd ult., is an extremely quiet, refined performer, with a delicate touch, which would, perhaps, tell to more advantage in the drawing-room than the concert hall. Her principal efforts were Mendelssohn's Prelude and Fugue in E minor (Op. 35, No. 1), Beethoven's Sonata in E flat, "Les adieux," &c., and Chopin's Ballade in A flat. All of these have been heard so frequently of late that Miss Thomson would have been wise to have avoided inevitable comparisons.

SIR CHARLES HALLÉ'S SCHUBERT RECITALS.

To the very large amount of service rendered by Sir Charles Hallé to the cause of musical education in this country, must now be added the current series of Recitals of Schubert's pianoforte compositions, commenced on the 6th ult., in St. James's Hall. For reasons hard to divine, pianists have generally agreed to ignore the Sonatas of this

divinely-gifted master, the work in A minor (Op. 42) and the so-called Fantasia Sonata in G (Op. 78) being alone thought worthy of performance, and that but rarely. There is fashion in this as in aught else, and some day executants will wake up to the fact that Beethoven, Schumann, Chopin, and Liszt are not the only composers of first-class pianoforte music. In the volume of sonatas recently published in Messrs. Breitkopf and Härtel's complete edition of Schubert's works are four which had hitherto remained in manuscript. These are early works, two dating from 1815 and two from 1817, and they are not included in Sir Charles Hallé's programmes. He commenced with the Sonatas in B (Op. 147) and in A minor (Op. 164), both written in 1817. These are extraordinarily rich in fresh, cheerful melody, and if the development of the subject-matter is rather disjointed, and the balance of the various sections of some of the movements not always symmetrical, such defects—from which Schubert never wholly cured himself—may easily be forgiven when the whole is spontaneous and interesting. The programme likewise included the genial Adagio and Rondo in E, also composed in 1817, and the six charming Moments Musicaux, the date of which is uncertain. The third of these was encored, and the entire performance met with warm applause from the audience, which made up in enthusiasm what it lacked in numbers.

At the second Recital, on the following Friday, the Sonatas were those in E flat (Op. 122) and A minor (Op. 143), the former being one of the numerous works penned in 1817, while the latter was probably not composed until 1823, though in the programme the year 1818 was placed against it—with what authority we know not. The Sonata in E flat is perhaps the most mature though certainly not the most inspired of the earlier works, but in the A minor Sonata the riper Schubertian manner is unmistakable in the first and second movements. While the Sonatas were probably new to the majority of those present, few of the listeners could have been strange to the four Impromptus (Op. 90), which within the last few years have been in very wide demand as teaching pieces. The Recitals are calculated to afford a valuable series of lessons in purely classical playing to young students, who ought to crowd St. James's Hall at every performance. Miss Fillunger's refined and intelligent rendering of selections from the multitudinous *Lieder* gives welcome variety, six of these exquisite lyrics having been included in the first and seven in the second programme.

THE OUDIN VOCAL RECITALS.

MR. and MRS. OUDIN, at Princes' Hall, on the 10th ult., commenced a series of vocal Recitals after the pattern made popular by Mr. and Mrs. Henschel. Mr. Oudin primarily achieved a reputation in this country by his embodiment of the fierce Templar in Sir Arthur Sullivan's *Ivanhoe*, but soon gave evidence that his talents were not restricted to purely dramatic music. His companion, not yet so well known here, possesses a powerful soprano voice fairly under control. The attraction of the opening Recital, however, chiefly consisted in the vocal performances of the male *artiste*, who also acted as accompanist. The selection covered considerable ground, extending from Legrenzi (1625) to Gounod, Massenet, Messager, Chaminade, Saint-Saëns, and other modern composers. Handel was represented by the air from "Julius Cæsar," "Piangero la sorte mia," sung by Mrs. Oudin, who further acquitted herself satisfactorily in "Il est doux" from the "Hérodiade" of Massenet. Among Mr. Oudin's contributions were Grieg's "Ein Schwan" and "Ausfahrt" and Gounod's "Le Vallon," and throughout he justified a high position rapidly gained. The duet singing was instinct with taste and unanimity of expression. So many vocal treasures have long remained neglected that efforts at reproduction by such artistic methods as those employed by Mr. and Mrs. Oudin merit approval.

MR. BONAWITZ'S HISTORICAL RECITAL.

THIS Recital, which took place at Princes' Hall on the 21st ult., illustrated the progress of music for keyboard instruments from 1452 to about the middle of this

century. Pieces for organ, by Conrad Paumann (1470-73), Schlick, Palestrina, and another; for harpsichord, by Byrde, Bull, Frescobaldi, Froberger, Kuhnau, Couperin, Scarlatti, Rameau, J. S. Bach, and Handel; and for pianoforte, by C. P. E. Bach, Haydn, Mozart, Beethoven, Hummel, Field, Weber, Schubert, Mendelssohn, Chopin, Schumann, Thalberg, and Liszt were played by Mr. Bonawitz on an organ lent by Messrs. Karn, and a harpsichord and pianoforte lent by Messrs. Broadwood and Sons. A short epitome of the history of keyboard instruments was delivered by Mr. Edgar F. Jacques, who also commented upon many of the works performed. Much interest was manifested by a critical audience in the efforts of both gentlemen.

REV. E. H. MOBERLY'S ORCHESTRA.

THE Princes' Hall presented a novel and pleasing spectacle on the evening of the 19th ult., the platform being occupied by a string orchestra of seventy players, all except four double basses being young ladies. The fortunate Conductor of this fair body of instrumentalists is the Rev. E. H. Moberly, of Salisbury, and we believe they chiefly hail from that city and Winchester. Much interest was felt by the London public in the first appearance of this charming force, the hall being filled with a well dressed audience, probably the majority of whom were surprised as well as pleased at the excellence of the performances. The young ladies have evidently been trained with extreme care and intelligence, their playing being noteworthy for precision, strict attention to the *nuances*, and general refinement. Their most important effort was the four-movement Suite in canon form of Julius Grimm, an exceedingly clever and effective work by a composer who is little known in this country. It should be said that the canon is chiefly, if not entirely "two in one," with independent accompaniment, which makes this form of composition comparatively easy. The subsequent pieces were transcriptions of Liszt's "Angelus," written for string quartet; Schumann's "Träumerei," and one of Bach's Clavier Fugues; and three movements from Tchaikowsky's Suite for strings in C (Op. 48). Songs were contributed with much success by Mrs. Hutchinson and Mr. Plunket Greene; and Miss Winifred Holiday, the leader of the orchestra, proved herself an able violinist in solos by Schumann and Brahms.

MUSICAL GUILD.

THE young artists forming this Guild have drawn up some highly interesting programmes for their seventh series of Concerts. This began, on the 10th ult., with the first performance of a new Trio in C, for pianoforte, violin, and viola (Op. 21), by Emil Kreuz. The combination of instruments deserves notice, and if it cannot, of course, be called an improvement on the more usual one, the great scarcity of original music for it should make this new Trio welcome, even if its artistic merits were fewer than they are. Mr. Kreuz is one of the most earnest, as he is undoubtedly one of the most gifted of our young musicians, and his Trio bears on every page evidence of high aim and good honest work, while the actual achievements must be pronounced distinctly good. The themes are bold, clear, and well contrasted; their treatment is musicianly, concise, and effective, and there is a manly vigour and an absence of sentimentality about the music which are quite refreshing. Of the four movements we must single out the *Scherzo presto*, which is one of the best specimens of the form invented by Beethoven that we have met with for some considerable time. The work was excellently played by Miss Ethel Sharpe, Mr. Arthur Bent, and the composer. Miss Annie Grimson and Mr. Bent played pianoforte and violin solos respectively, and Mr. Plunket Greene was the wholly admirable vocalist.

At the second Concert, on the 23rd ult., a new String Quartet in G (Op. 44), by Professor Stanford, was performed. It is in many respects a masterly work, but more especially as regards the first *Allegro* and *Largo*, which are movements of great power and elevation. They sometimes recall the manner of Brahms, whose sonority of tone Professor Stanford also rivals. We know few finer things in contemporary Quartet music than this *Largo* with its yearning

themes and poignant harmonies, expressive of acute feeling. The performance, by Messrs. Gompertz, Hopkinson, Kreuz, and Squire, was admirable. Mr. Gompertz gave a surprisingly fine and really masterly rendering of Bach's monumental Chaconne, and a somewhat "scrappy" and rough performance of Brahms's lovely B flat Sextet brought the Concert to a close.

THE KENDAL FESTIVAL.

WESTMORELAND had at one time the reputation of being unmusical; whether that reproach was merited does not now much matter, for, thanks to the efforts of Miss Wakefield and her family, a state of things prevails which might well provoke envy in many an English county. Were all our rural populations as well provided with wholesome musical food as are the good folk who reside within a considerable radius of Kendal, the future excellence of England's music would be assured. Some seven years since Miss Wakefield inaugurated a series of musical competitions for Westmoreland singers and choirs. The good work received the important aid and patronage of the late Mr. W. H. Wakefield, of Sedgwick, and in grateful remembrance of him the gatherings at the Festivals are denominated "The Wakefield Musical Competition." What these gatherings accomplish in the matter of education may be surmised when it is remembered that in the past no less than 2,526 individuals have competed for the various prizes which have been awarded for musical study. At the end of April the annual gathering took place, and there were competitions for solo and sight-singing, pianoforte playing, and for various choirs, some of children's voices only, others for ladies only, and again for mixed male and female voices. The keenest interest was evidenced day by day by an attentive audience gathered in the Town Hall, and as each adjudication was announced by the judge, Mr. William H. Cummings, the result was received with loud marks of approval. The choral singing in many cases presented numerous points of excellence and evidence of diligent study; an admirable feature of the Festival was the massing the best choirs together, to the number of 400 voices, for a final Concert, when Schubert's "Song of Miriam" was performed with orchestral accompaniment, under the able direction of Miss Wakefield, who proved herself on this and all other occasions fully accomplished for the arduous and onerous work she had undertaken. The performance was a fine one and had the aid of Miss Robertson as solo soprano. In a second part of the programme Mr. Plunket Greene contributed several songs with his well-known skill, but the great attraction was the choral singing. Mr. Bird was pianist all through the Festival. Mr. Cummings, in accordance with a custom observed in former years, addressed the audience and the performers on the results of the Festival and the hopes it engendered for the future of music; our space forbids extracts from his speech, but it need only be said that, combined with unstinted praise, he hinted at various points capable of improvement, and concluded by saying that it would be difficult to find in any other part of England more excellent singing than had been heard that night. During the evening the prizes were presented to the successful competitors by Lady Bective, Mrs. Bagot, Miss Cropper, Miss Agnes Wakefield, and Mr. Jacob Wakefield.

BRIXTON CHORAL SOCIETY.

SINCE the great performance of "St. Paul" at the Crystal Palace in 1890, this splendid work has been more and more frequently heard, and it seems likely that it will become as thoroughly popular as the "Elijah." The latest performance in London was that given at Brixton Hall on the 9th ult., by the enterprising Brixton Choral Society, which is doing such excellent work in a district rich in musical possibilities. The crowded state of the hall bore witness to the fact that such enterprise is thoroughly appreciated; while, on the other hand, the scale of completeness on which the Oratorio was presented seemed to warrant the supposition that the Society's finances are in a highly flourishing condition. An excellent quartet of soloists—viz., Miss Clara Samuel, Miss Marie

Hooton, Messrs. Edward Branscombe and David Hughes, a capital "full" orchestra, and a choir of some 130 voices were at the disposal of the Conductor, Mr. Douglas Redman, who secured a performance which had some good points. The choir sang generally with spirit, intelligence, and accuracy, but more attention should have been paid to such important matters as accent and phrasing, which left much to be desired. The balance of tone should also in future be bettered, for the tenors are at present extremely weak. Several choruses, notably "Happy and blest are they" and "O be gracious," were taken at a racing pace which robbed them of some of the very qualities which distinguish these two lovely specimens of Mendelssohn's genius.

DULWICH COLLEGE.

A WORK presenting some unusual features was performed for the first time in the Great Hall of Dulwich College on the 17th ult. This was "The compleat Angler; an Idyll in two days, after Isaak Walton." The most striking departure from the ordinary cantata form lies in the recitation, which, indeed, occupies a very considerable portion of the work. The composer, Mr. E. D. Rendall, has selected such passages from old Isaak's book as lead up to the many poems interspersed throughout, and has thus made a connected whole, which, though necessarily devoid of anything of the nature of a "plot," is not without some semblance of a "story." The musical portion consists of the settings of the poems, which latter thus form the *raison d'être* of the "Idyll." The arrangement recalls—as it was, no doubt, suggested by—Dr. Mackenzie's "Dream of Jubal," which beautiful work, as regards the prominence given therein for the first time to recitation, might be called "epoch-making." Except in two instances, where *Piscator* waxed poetical, the recitation in Mr. Rendall's work is unaccompanied; and this is as it should be, for the old gentleman's chatter about fishes and angling, his continual references to "cups of ale" and something good to "eat to supper" are hardly the sort of language that yearns for musical expression. There is, in fact, too much of this, especially if, as on this occasion, the reciter substitutes modern equivalents for the delightfully quaint phrases of the original. Mr. Rendall has endeavoured to impart an old English flavour to his music; but in spite of occasional signs of inexperience, he is more successful when writing with modern freedom. The charming Overture and the really fine opening chorus raise expectations which are only partly realised, for some of the solos, duets, &c., are laboured and unvoiced, while one number, in the style of a Bolero, is tawdry. The bright and flowing soprano song "O live with me," the expressive duet (a canon at the fourth above) "When I listen to thy voice," a ballet madrigal, and the majority of the choruses are much better, and often really charming. An orchestral Intermezzo, "Sunrise," is an agreeable piece of scoring, and with the elaborate final chorus the work comes to an imposing and impressive end. Mr. Rendall conducted a capital performance, the chorus singing with great freshness of tone and certainty. The soloists were less satisfactory, except Miss Hoskyns Abrahall, who sang the mezzo-soprano solos excellently. Mr. Brandram was the reciter, and with the exception of the above-mentioned license was most enjoyable.

MUSICAL ASSOCIATION.

AT the Meeting on the 10th ult., Mr. Banister in the chair, Miss Oliveria Prescott read a paper on "Musical Design, a help to Poetic Intention." She claimed a place for key-design in music similar to that occupied by the greater designs in other arts—that artistic breadth and conception was obtained by the due balance and proportion of the great parts, which were filled up and decorated by the lesser. As architecture depended on the proportions of walls, roof, and foundation; painting on the composition of colour and light and shade; literature on the unity of idea and its sub-divisions, so music depended on the balance and relationship of keys, and on an alternation between long courses of one key and passages in one or many other keys. Upon and around this greater design

were built the melodies, harmonies, rhythm, with all its varieties, and other effects. When two arts were used in conjunction, their greater designs, each in their own material, should agree and follow the same course. Joined in this way, music strengthens the effect of poetry upon the emotions, while poetry clears the effect of music on the imagination; neither music nor poetry changed their character when united with the other. The lecturer illustrated this by large references to music by Gluck, Mozart, Weber, Beethoven, Mendelssohn, and Sullivan, in which the literary design was followed out, strengthened, and literally explained by the course of the key-form. Miss Prescott pointed out the infinite variety that is possible under this elastic principle of key-form. She also noticed that rhythmic regularity and the treatment of musical ideas were the principles of musical design in old music (the one the popular, the other scholastic), but that they had fallen into the background in the modern classical design, though they still had a share in the interest of the work.

COLLEGE OF ORGANISTS.

DR. A. C. MACKENZIE presided at the Annual Dinner of the College of Organists, on the 9th ult., at the Holborn Restaurant, and in proposing the toast of the evening, "Success to the College," said that the speed and propulsion of musical progress in this country very much depended on the properly directed exertions of organists. They were in closer and more intimate touch with larger sections of the public than almost any other members of their profession, and could exert greater influence for good or evil. The responsibilities of organists were especially great in the provinces, where, away from the great centres, orchestral concerts were still like angels' visits, and where music in the theatres could hardly yet claim to exercise any particular ennobling influence. It was the duty of organists to act as public guides in matters of musical taste, and to influence generally the minds and direct the endeavours of all who had it in their power to do something for the encouragement of their art. To do this successfully the organist must have an extensive knowledge of, and sympathy with, the various schools of music. Such a firmly-established and far-reaching institution as the College of Organists was of inestimable value in promoting the general recognition of their important position in the musical world. There was one matter to which he would be glad to see the College turn its attention—i.e., the want of English organ music of that kind which Dr. Turpin, in a recent article, had happily called "convincing." From somewhere or other a sickly shade was being reflected on our organ music, and he saw no reason why their College should not consider it quite within their province to encourage and bring about a little reformation, if only on the ground of preserving the characteristics of the instrument. Church music in Italy was in a deplorable condition. In a little diary which he kept during the time he lived there he found many such entries as the following: "Cathedral very fine, only stayed five minutes—driven out by the organist;" "Santa Maria . . . magnificent, left soon; could not stand the 'Brindisi,' from 'La Traviata,' on the organ." There never was a time when responsible institutions had a greater need for a clear vision and a perfect understanding of their duties towards the profession and the public, for there never was a time when the professional *corpus* was so afflicted with painful internal derangements. To some these appeared mere passing qualms, to others as calling for strong and expulsive measures. The craze for being examined was not half so widespread as the desire to examine. At present we had no Examination Adulteration Act, and so no authority could be brought to bear effectively upon the abuse of examinations. The present chaotic state could be reduced to one of order only by the action of well trained and experienced teachers and musicians, who, by reason of the consciousness of their own strength, of the superior quality of their work, could afford to disdain "fine feathers," and elect to do their work with free arms, unencumbered by superabundant ornaments.

Later in the evening, in replying to some remarks made by Professor Bridge, who in proposing his health expressed

regret that his new Oratorio would not be forthcoming, Dr. Mackenzie said that he would be sorry to be classed among the "unready," as it was true that on a former occasion he had withdrawn a work from the Birmingham Festival; but he had done so in ample time to allow the Committee to request some other composer to furnish a substitute. He immediately turned his attention to another and a shorter work, which was duly produced last October. With regard to his work primarily intended for the Gloucester Festival, he had never given any but a purely conditional promise to the Committee. Unfortunately he was, to his great regret, compelled to withdraw from this conditional promise. Although he had finished the work, he clearly foresaw that it would be impossible for him to undertake either its publication or the labour of scoring within the limits of time at his disposal. Of course he was not in a position to estimate the exact amount of high pressure which others could bear without risking artistic failure or a breakdown in health; but he thought that any composer might be allowed to opine that a work written under somewhat unusual pressure and conditions might probably require some slight revision before that moment arrived when it could not be called back. He thought that many persons would consider that his decision was neither an unreasonable nor an inartistic one. The other speakers were Dr. E. H. Turpin, Dr. Pole, Mr. James Higgs, Mr. Hoyte, Mr. T. L. Southgate, Mr. de Manby Sergison, Captain Smith, and the Rev. Flood Jones.

ENGLAND AS A MUSICAL NATION.

MR. W. H. CUMMINGS having this year accepted the office of Victoria Lecturer at Trinity College London, commenced there on the 10th ult. a course of three Lectures, entitled "England as a Musical Nation." The lecturer showed by reference to Saxon and Latin documents that music of a well defined harmonic and melodic character existed in England long before the advent in this country of Christianity, and that this national music became absorbed by the church modes. Evidence existed that Aldhelm, Abbot of Malmesbury in the seventh century, and Thomas, Archbishop of York in the eleventh century, had each adapted English folk-songs for church use. Giraldus Cambrensis specially mentioned that the Britons in the North of England sang in parts and "with sweetness of the B flat"; the latter statement pointing to the common use of our present diatonic scale before the introduction of the so-called Gregorian modes. The early Christian fathers in all countries made use of secular folk-songs for missionary purposes. At Ossory there was a volume called the "Red Book," which dated from 1318 to 1360, and contained a large number of Latin hymns which were adapted to old English folk-songs. In the Vatican there were eighty volumes of Masses written on early popular songs and tunes. There could be little doubt now but that the Rota "Sumer is icumen in," of which the date had been fixed—viz., 1226—was merely an adaptation by John Forneste, the Reading monk, of a well and widely known ancient English folk-song. This alone pointed to the attainment of a high musical development long before the Norman Conquest. Rubinstein, when giving his historical Pianoforte Recitals, had been obliged to seek for the earliest specimens of clavier music in the compositions of William Byrde, born in 1538, at Lincoln, where he afterwards became organist to the Cathedral. An interesting witness of the advanced state of Scottish music at this period was afforded by an account of the banquet at the baptism, on May 30, 1594, of Henry, son of James I., in which occurred the following: "Then began their music of green holly hautboys in five parts, and after that followed viols with voices in plaine counterpoint; after which ensued the shrill voices of recorders and flutes; and for the fourth a general consort of all the best instruments. When all the banquet was done there was sung with most dulce voices and sweet harmonies in seven parts the 128th Psalm with fourteen voices." In opera Purcell was a century ahead of his contemporaries. In conclusion, the lecturer thought that he had said quite enough to prove that (apart from our position of to-day) our music in the earliest times of the Christian era, our

COMMUNION HYMN.

Words by HENRY KNIGHT.

Composed by FERRIS TOZER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

VOICE. *Moderato.* TENOR SOLO. *mf*

Come, weary pilgrims, come, . . Why do ye faint-ing

ORGAN. *Moderato.* *p legato.*

♩ = 88.

roam? . . Food from the Angel's home . . A-waits, new life to give. . .

CHORUS. SOPRANO. *mp*

Eat of the Bread Di - vine, Drink of the precious

ALTO. *p*

Eat of the Bread Di - vine, Drink

1st TENOR. *mf*

Eat of the Bread Di - vine, . . .

2nd TENOR. *p*

Eat of the Bread Di - vine, Drink

BASS. *p*

Eat of the Bread Di - vine, Drink

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Wine, . . . Know ye this Feast is Mine, O come then, come then all and
of the pre - cious Wine, Know ye this Feast is Mine, O come then all and
Drink of the pre-cious Wine, Know ye this Feast, this Feast is Mine, O
of the pre - cious Wine, Know ye this Feast is Mine, O come then all and
of the pre - cious Wine, Know ye this Feast is Mine, O come then all and

live, Come . . . then, come then all and
live, O come then, come then all and
come then, come then all and live, . . . O come then, O come then all and
live, O come then all and
live, Come then, come then all and

rall.
rall.
cres. *rall.*
rall.
rall.

live. . .

live. . .

1st & 2nd TENOR.

live. . .

live. . .

Sw.

a tempo.

Senza Ped.

Ped.

mf

Thou who dost all things know, In Heaven and earth be-low, Thou who dost all things know, In

mf

Thou who dost all things know, In Heaven and earth be-low, Thou who dost all things know, In

mf

Thou who dost all things know, In Heaven and earth be-low, Thou who dost all things know, In

mf

Thou who dost all things know, In Heaven and earth be-low, Thou who dost all things know, In

Ch. f

ff

Heaven and earth be - low, . . Thy - self as Food be-stow In sym-bols

ff

Heaven and earth be - low, . . Thy - self as Food be-stow In sym-bols

ff

Heaven and earth be - low, . . Thy - self as Food be-stow In sym-bols

ff

Heaven and earth be - low, . . Thy - self as Food be-stow In sym-bols

Gt. ff

man - i - fest, Thy - self as Food be - stow, In sym - bols man - i - fest. . .

man - i - fest, Thy - self as Food be - stow, In sym - bols man - i - fest. . .

man - i - fest, Thy - self as Food be - stow, In sym - bols man - i - fest. . .

man - i - fest, Thy - self as Food be - stow, In sym - bols man - i - fest. . .

Ch.

p

TENOR SOLO.

mf

Do Thou our sins ef - face, . . . With Thy all - sav - ing grace, . . .

Sw. p

That we may find a place . In Heaven's e - ter - nal rest, . . .

CHORUS. *cres.*

Do Thou our sins ef - face, . . . With Thy all-saving grace, . . .

Do Thou our sins ef - face, With Thy all - sav - ing

Do Thou our sin ef - face, . . . With Thy all-saving

Do Thou our sins ef - face, With Thy all - sav - ing

Do Thou our sins ef - face, With Thy all - sav - ing

cres.

f That we may find a place . . . In Heaven's e - ter - nal rest, . . . *mf* in Heaven's e -

grace, may find a place . . . In Heaven's e - ter - nal rest, In *mf*

grace, That we may find a place In Heaven's e - ter - nal rest, In *mf*

grace, That we may find a place In Heaven's e - ter - nal rest, In *mf*

grace, That we may find a place In Heaven's e - ter - nal rest, In

f *ff* *mf*

[illegible]

The image shows a page of a musical score for a hymn. It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment at the bottom. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The lyrics are "place In Heaven's e - ter - nal rest.". The score includes dynamic markings such as *cres.* (crescendo), *f* (forte), and *p* (piano). The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal parts are arranged in a four-part harmony.

greater state of advance during many succeeding centuries, and the cultivation of the art by our forefathers, fully entitled us to style ourselves a "musical nation." The illustrations, which included the "Rota" and English Madrigals, were beautifully sung by students from the "Normal College for the Blind."

J. S. BACH'S CHAMBER MUSIC.

MR. DANNREUTHER delivered a series of Lectures during last month, at the Royal Institution, on the Chamber Music of Sebastian Bach. At the first Lecture Mr. Dannreuther treated of the "Suites" and "Partitas," which, the lecturer said, were collections made by the composer of his most esteemed writings in these forms. The so-called French Suites were six in number, each consisting of six small dance movements, several of which were found in a little MS. clavécin book belonging to Anna Magdalena, Bach's second wife. They dated about 1722-23, and were the earliest and lightest of the Suites. Another set of six, commonly known as the English Suites, were much more solid and weighty in style, and were collected about 1726-27. The origin of their title would appear to have been caused by Bach's admiration for the writings of Charles Dieupart, a musician who settled in this country and from whose Gigue in A Bach had almost wholly developed the Prelude of his English Suite in A. This kind of connecting link with England seemed to have suggested to Bach's family the distinguishing title of the later collection of Suites. The Partitas consisted of six highly-wrought and ambitious sets, which appeared to have been prompted by a desire to emulate the "Clavierübung" of Kuhnau, Bach's predecessor at Leipzig. They were the first published works of Bach, and were issued from 1726 to 1731. Their title was apparently in imitation of those of Kuhnau, on whose plan they were partially designed. There was an important difference to be observed between the Suites and Partitas. The Suites consisted of a series of short movements founded on popular song and dance forms, while the Partitas, although partially founded on the dance form, inclined more to abstract music *per se*. The Partita was greatly indebted to Frescobaldi and his pupil Froberger, who endeavoured to develop one dance measure from another by means of rhythmical changes. A peculiarity in both Suites and Partitas was all the movements being written in the same key. This was the more remarkable, as composers of this period when writing sonatas or overtures freely availed themselves of the advantages derivable from adopting different keys for consecutive movements. The origin of the former custom was to be found, the lecturer believed, in the important part the lute played in early chamber music. This instrument, in addition to the strings which were stopped in the ordinary manner, had several open strings which had to be retuned whenever the key was changed. To do this was troublesome, and hence lute players were in the habit of leaving blank pages in their lute books after each piece in a different key for the insertion of any new piece they might come across in the same key, which pieces they would afterwards play consecutively. Thus a method instituted for convenience ultimately became an established tradition, which lasted even when the harpsichord had, in great measure, supplanted the lute.

At the second Lecture Mr. Dannreuther said Bach had a passion for perfection and there was scarcely a parallel in music to the persistency with which he strove after his ideal. In those days composers learned their craft by direct imitation of their master's works, and Bach, even when he had attained the full development of his powers, would take another man's Fugue subject, and sometimes a considerable portion of the counterpoint, if it were good, and construct a new piece with these materials. He would frequently take a series of pieces and re-write and expand them; afterwards composing an entirely original piece on their model. He did this with several of Vivaldi's works, sixteen of whose Concertos he had transcribed for harpsichord alone, four for harpsichord with pedals or organ, and one for four harpsichords. After which, as a crowning effort, he wrote the "Italian" Concerto in 1735. The

Suite and Partita culminated in Bach. Passing to Bach's Sonatas, the lecturer said they were perfect on their own lines. The majority were in four movements of alternately slow and quick *tempo*, but each movement was built on one subject, or, if there were two, they were worked simultaneously, while Beethoven's were constructed on two contrasted subjects. It was this that formed the radical difference between Bach's and Beethoven's Sonatas. In the development of one subject there was less provocation to roam far from the tonic than with two subjects worked in contrast, and extended range of modulation greatly increased emotional power. The illustrations included Vivaldi's Adagio and Presto, from the third Concerto in D minor; Bach's Andante in D minor, from the Italian Concerto; the "Concert nach Italiaenischen gusto"; the Sonata in D, for viola da gamba and cembalo (1720-23), and the Sonata in B minor for cembalo and violin, the executants being Mr. Dannreuther, Mr. A. Gibson, and Mr. Charles Ould.

The third Lecture was devoted to Bach's Fugal writing. After referring to the celebrated "48"—the final touches to the first set of which were put about 1722 and the second about 1740-44—the lecturer said that Bach had taken infinite pains with this work, and that the variants alone would fill a volume. Hauptmann used to say that Bach was supreme in this branch of musical art because he aimed at writing music, while most writers strove to write a Fugue; but the lecturer thought there were other reasons. Bach might be credited with a strong hereditary aptitude for polyphonic speech, whereas other composers had to learn it like a foreign language. Then there was his delight in polyphonic subtleties and writing under severe restrictions, his peculiar musical temper, his contemplative pathos, his sedate severity, his occasional excitability, and his passion for perfection. Never before and never since had there been such an extraordinary combination. A Fugue was contained in the subject as the flower in the bud. Bach's Fugue subjects were remarkable for originality and beauty. The best of them were condensed like an aphorism, so that the working-out followed like a detailed explanation. The leading peculiarity of Bach's style was derived from his special principle in polyphony, which consisted in the main steps of the harmonic progress being set forth and emphasised, whilst at the same time each part pursued its own course regardless of any discord that might arise from the simultaneous occurrence of passing notes or the proximity of contradictory accidentals. The harmony thus appeared as the sum of the independent parts, whereas in reality a progression of chords formed the substratum and was as intelligible as the melodies from which it was supposed to spring. This change, from harmony as the casual result of melodies heard simultaneously to a strong and clearly defined harmonic framework consisting of a logical sequence or order of chords, represented the progress of music for two centuries, from Palestrina to Bach.

In addition to the artists mentioned above, Mr. Dannreuther had the valuable assistance of Messrs. Vivian, Hopkinson, Wall, and Kreuz, in the concerted music played during the Lectures.

OBITUARY.

WE have to record the death, on the 6th ult., at Paris, of ERNEST GUIRAUD, one of the most distinguished of modern French composers. The deceased artist was born in 1837, at New Orleans, receiving his first musical instruction from his father, who—as he himself did afterwards—had achieved the much-coveted distinction of the Grand Prix de Rome, at Paris. His first operatic work, "Le Roi David," was produced at New Orleans when its composer was only fifteen. After having distinguished himself in the manner indicated at the Paris Conservatoire (where he was a pupil, in composition, of Halévy), he produced, with more or less success, a number of lyrical stage works, among which may be instanced "Sylvie," a ballet, brought out in 1864 at the Opéra Comique; "Gretina Green," also a ballet, in one act, performed in 1873 at the Grand Opéra; "Piccolino," a three-act opera, first

produced at the Opéra Comique in 1876, and by Carl Rosa, at Her Majesty's Theatre, London, in 1879. He is also the composer of some very able and successful orchestral suites, and other instrumental compositions, including a Caprice for violin and orchestra, dedicated to Sarasate. M. Guiraud, who is the author of an excellent "Traité d'Orchestration," succeeded Victor Massé in 1881 in the professorship of composition at the Paris Conservatoire, and was elected last year a member of the Académie des Beaux Arts, in the room of Léo Delibes. An unfinished opera from his pen, entitled "Brunchilde," the libretto by M. Louis Gallet, is to be completed by M. Camille Saint-Saëns.

The death is announced at Paris, on the 13th ult., after many years of bodily suffering, of FERDINAND POISE, the gifted composer of charming light operas. He was born at Nîmes in 1828, and studied at the Paris Conservatoire under Adolphe Adam, upon whose easy and graceful style he to a great extent modelled his own. His principal operatic successes were the early operettas "Bonsoir Voisin," brought out in 1853, and "Les Charmeurs," first produced in 1855, followed, amongst others, by "Les Absents" (1864), "Corricolo" (1868), "La surprise d'Amour" and "L'Amour Médecin," founded upon Méryvieux and Molière's comedies (1878 and 1880), and last, not least, "Joli Gilles," first performed in 1884. An entirely completed opera, "Carmosine," left by the deceased musician, and said to represent a new phase in his artistic development, is to be brought out at the Paris Opéra Comique.

JULES DUPRATO, a talented albeit not very successful composer of comic operas, notably of "M'sieu Landry," "Le Chanteur florentin," "La Fiancée de Corinthe," and who also wrote the recitatives to Balfe's "Bohemian Girl" for the French performances of that popular work, died at Paris on the 20th ult., aged sixty-four. M. Duprato, who had obtained the Grand Prix de Rome in 1884, has held a Professorship of Harmony at the Conservatoire since 1866.

The death is announced, on the 2nd ult., at Leipzig, of WILHELM RUST, the successor in 1879 of F. E. Richter in the Cantorate of St. Thomas's School, Leipzig, an excellent organist and composer of church music, and the highly meritorious editor of a number of works by Johann Sebastian Bach, in the edition issued by the Leipzig Bach Society. The descendant of a family more or less distinguished in music for some generations past, Wilhelm Rust was born at Dessau on August 15th, 1822.

We have also to record the following deaths:—

On April 22, at Berlin, Professor GUSTAV JANKE, second musical director of the Berlin Dom-Chor, in his fifty-fourth year.

On April 29, at Schöppenstedt (Brunswick), FERDINAND HAASE, celebrated violin maker of Anhalt, aged seventy-eight.

On the 1st ult., at Como, FRANCESCO LAMPERTI, the celebrated Milanese professor of singing, among whose pupils were Mesdames Artot, Cruvelli, and Albani; author of several works on the art of *bel canto*, aged seventy-nine.

On the 2nd ult., at Monte Carlo, TOM HOHLER, a favourite London operatic tenor, under Mr. Mapleson's management of Italian Opera some twenty years ago. Mr. Hohler retired from the lyrical stage upon his marriage, in 1880, with the Dowager Duchess of Newcastle.

On the 5th ult., at Prague, JOHANN NEPOMUK SKRAUP, musical director of the Cathedral, formerly director of the German Opera of Prague, successful composer of operas and of church music, aged eighty-one.

On the 6th ult., at Vienna, DR. GERHARD VON BREUNING, son of Beethoven's friend Stephan von Breuning, and author of some Beethoven reminiscences, aged seventy-eight.

On the 8th ult., at Leipzig, MORITZ HANISCH, composer of songs, and highly esteemed vocal teacher, aged sixty-five.

On the 12th ult., at Hamburg, FRANZ GREVE, excellent baritone singer, member of the Stadt-Theater, aged forty-seven.

On the 11th ult., HENRY WHITEHOUSE, at the age of sixty-nine. Mr. Whitehouse was a Gentleman of the Chapels Royal and a member of Westminster Abbey Choir for over thirty years, having previously held appointments at

Worcester Cathedral, St. George's Chapel, Windsor, and Eton College. Mr. Whitehouse was also for many years a highly esteemed member of the Choir Benevolent Fund, and for a long time served on the Committee of that Society.

On the 16th ult., at Birmingham, ALFRED W. GILMER, a well-known cornet player and bandmaster, aged fifty-four. He was highly esteemed by all who knew him, and his loss will be greatly felt in local musical circles.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

ALTHOUGH our season is over music still lingers with us, and several Concerts with points of interest may be noticed. On April 28 the Edgbaston Philharmonic Society gave an Orchestral Concert in the Vestry Hall, when Spohr's Overture in C minor (Op. 12) was performed for the first time in England. Bennett's "Naiads" Overture, Haydn's "Clock" Symphony, and other pieces were heard. Mr. F. C. Hollander played in a brilliant manner a Flute Concerto by Franz Cramer, and Miss Lillie Davis performed with taste Beethoven's Romance in G for violin. The vocalists were Miss Clare Morgan and Mr. G. K. Dixon. Mr. S. S. Stratton conducted.

The Birmingham Amateur Orchestral Society concluded its season with a Concert in the Town Hall on April 30. The programme included Gounod's Symphony in E flat—heard for the first time here; Edward German's "Gipsy" Suite—also a novelty; Grieg's Concert-Overture "In Autumn"; and smaller works by Del Valle de Paz and Michiels. These were exceedingly well given under the direction of Mr. W. A. Langston. A talented young violinist, Mr. W. H. Henley (pupil of Mr. Henry Holmes), played in masterly style Spohr's Dramatic Concerto and the Introduction and Rondo Capriccioso by Saint-Saëns, and songs were tastefully rendered by Miss Alice L. James and Mr. Percy Taunton.

The annual Conversazione of the Musical Guild was held at the Grand Hotel on the 7th ult. A capital programme was provided, and Mr. Randell's Choir, Miss Nellie Hargreave (pianist), and Mr. Henley (violinist) were effective in its interpretation. There was a large attendance of members and friends.

Mr. Horace Sedger's Company introduced "The Mountebanks" at the Theatre Royal on the 2nd ult., and the work drew crowded audiences during the week. Other comic operas have been given at one or other of the theatres, but no details are necessary.

Mr. C. W. Perkins, the City Organist, continues his recitals at the Town Hall on Saturday afternoons. Recently he has extended the scope of his undertaking by introducing vocalists and solos for other instruments. Mr. F. Ward and Mr. T. M. Abbott have assisted lately; the pieces for violin and organ have attracted attention, and the audiences have been much larger than usual.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE Ladies' Night of the Bristol Madrigal Society, on April 28, was particularly enjoyable. The only novelty was a clever and charming composition—"Just to please my bonnie Belle"—of Mr. F. Humphrey Anger, awarded a gold medal and prize of £10 in 1891 by the London Madrigal Society, which was encored. The additional time at the disposal of the Society since January had been made the best of, and a more than usually fine performance of the various pieces was the result, for which the members and Mr. D. W. Rootham, the indefatigable Conductor, deserve great praise.

Messrs. G. F. Blanchard, Harold Bernard, and Percy Lewis, talented young Bristol artists, gave a highly successful Chamber Concert on April 29.

The finest choral Concert of the month was undoubtedly that of the Bristol Choral Society, which took place on the 16th ult. A large assemblage filled Colston Hall on the occasion. Gounod's "Messe Solennelle" and Stanford's "The Revenge" were brought forward and interpreted in

a manner deserving of the highest praise. Miss Maggie Davies, Mr. Ben Davies, and Mr. Montague Worlock were the principal vocalists, and Mr. Riseley conducted.

On the 3rd ult. the North and East Bristol Musical Societies, of which Mr. J. F. Nash is Conductor, jointly gave a performance of Van Bree's "St. Cecilia's Day" in Colston Hall. Save in a few of the most difficult points, the tuneful work went remarkably well, which spoke highly for the assiduity of the members during its preparation. The High Sheriff of Bristol handed the awards to the prize-winners.

A fairly good rendering of Barnett's "Ancient Mariner" was given by the Knowle Choral Society on the 2nd ult., under Mr. C. W. Stears's guidance. Miss Guy, Mrs. McQuade, Mr. C. McGuire, and Mr. W. Purnell were the chief vocalists. Miscellaneous pieces made up the second part of the scheme. Among the most noticeable was a Study of Chopin, admirably played by Mr. Parsons.

The performance of Sterndale Bennett's "Woman of Samaria," in St. George's Church, Brandon Hill, on the 9th ult., was a most creditable achievement; Mrs. Northam, Miss Griffiths, Mr. Lewis, and Mr. W. H. Wickes were the soloists, and Mr. J. V. Cavell conducted.

About twenty choirs, numbering 600 voices, took part in the Bristol Church Choral Union Festival on the 10th ult., in Bristol Cathedral. The service book was one of the best that has ever been presented. The singing of the Psalms to a chant by the Rev. G. W. Torrance, and the third Gregorian tone, fourth ending, was remarkably fine. The Magnificat and Nunc dimittis were Garrett in F; and the Anthem was Dr. G. Martin's "Magnify His Name." Sullivan's Te Deum in D closed the service. Mr. George Riseley presided at the organ and Mr. John Barrett conducted. The Dean was the preacher.

St. John's (Redland) Choral Society brought forward C. H. Lloyd's "Hero and Leander" at its annual Concert on the 12th ult., Miss Marion Harris and Mr. J. F. Nash sustaining the two characters in the work. Its interpretation under Mr. Ernest Hill's direction was most praiseworthy, though scarcely faultless.

The Weston-super-Mare Philharmonic Society gave its second Concert of the season on the 5th ult., in the Victoria Hall, and brought forward Mendelssohn's "First Walpurgis Night" and Barnett's "Ancient Mariner." Both were spiritedly and intelligently sung. The soloists—Miss F. Cromey, Miss Dutton, Mr. D'Arcy Ferrars, and Mr. Montague Worlock—acquitted themselves well. Mr. Edward Cook was a painstaking and inspiring Conductor.

The Bristol Orpheus Society journeyed to Shepton Mallet on April 22 and to Trowbridge on the 20th ult., and gave a most successful Concert in each of those towns.

The Bristol Society of Instrumentalists, the largest amateur body of the kind in the kingdom, gave its fourth annual Concert in the Colston Hall on the 4th ult., under Mr. Riseley's direction. Cherubini's "Anacreon" Overture, Schubert's "Rosamunde" Overture, and the same composer's Symphony in B minor were the chief works performed. These, together with others, all now first essayed by the Society, were excellently played, the tone of the strings and the intelligence exhibited by the players being noteworthy points. Mr. Theo. Carrington performed the first movement of Beethoven's Violin Concerto, Miss Florence Bethell and Mr. Sutton Shepley contributed songs, and Mr. Riseley conducted.

At Madame Florence Eyre's final Chamber Concert for the season, on the 12th ult., a Sonata in B minor, for violin and pianoforte, by P. N. Miles, a promising amateur author, was brought forward.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

FORTUNE has smiled on the Dublin Musical Society. Notwithstanding the disadvantages under which the new committee of the Society entered on the task of reversing the decree of dissolution, hastily pronounced by its predecessors, earnest and business-like management has resulted in a state of things that promises well for an artistically and financially successful year. The second Concert, consisting of Gounod's "Gallia" and Sullivan's "Golden

Legend," was announced for the 24th ult. (too late for notice in present issue), with Madame Nordica, Miss Alice Lambe, Mr. Iver McKay, and Mr. Bantock Pierpoint as principals.

The Ladies' Concert of the Dublin University Choral Society, which winds up its season, took place on the evening of the 13th ult. in the Dining Hall, Trinity College. The works presented were Gade's "Crusaders" and "Spring's Message." These beautiful works were creditably sung by the choir and principals, but suffered from the lack of orchestral accompaniments, which, from prudential reasons, were dispensed with. What man could do to supply this deficiency with a pianoforte was done by Sir Robert Stewart, the Society's Conductor, who delegated his *bâton* for the nonce to Dr. W. H. Gater. Mrs. Adelaide Mullen, Mr. W. S. North, and some lady and gentlemen amateurs took the principal solo parts. The Tercentenary *fêtes* of the University will include the performance by this Society of an Ode by Professors Armstrong and Stewart on July 5, with full orchestra, augmented choir, and Mrs. Hutchinson, Mr. Barton McGuckin, and Mr. Plunket Greene as soloists.

The Dublin Choral Society (Dr. Annie Patterson, Conductor) announced for performance at its third Concert Mendelssohn's "Athalie," with full band and chorus of 150 performers, at the Antient Concert Rooms, on the 20th ult.

The Rathmines Choral Society gave its second Concert on April 26, at the Abercorn Hall, Harcourt Road. Gounod's "By Babylon's Wave," Mendelssohn's "Morning Prayer," and Costa's Cantata "The Dream" made up the programme, Mr. Horan conducting and Mr. G. F. Horan presiding at the organ.

The Donnybrook Choral Union produced Gounod's "Gallia" and Mendelssohn's 42nd Psalm on the 2nd ult., at the Parochial Hall, Donnybrook. Mrs. Adelaide Mullen was the principal vocalist, a small band was led by Mr. Poland, and Mr. Saville conducted.

The St. George's Choral Union gave Haydn's "Spring," at St. George's Parochial Hall, on April 29. The soloists were Miss Myra McGuckin and Mr. Lowther Campbell; Mr. Raymond Revelle conducted and Mr. Fleming led the band.

The Dublin Scottish Glee Choir gave a capital performance at its third Concert at the Sackville Hall on the 7th ult., under the direction of Mr. Baxter.

A series of six classical Pianoforte Recitals has taken the place of the Chamber Music Recitals on Monday afternoons in the Theatre of the Royal Dublin Society. On the 9th ult. a Chopin programme was admirably performed by the gifted executant, Signor Esposito.

Two Pianoforte Recitals by Otto Hegner, at the Antient Concert Rooms, on the 3rd and 5th ult., and Herr Werner's Benefit Concert in the same *locale* on the 12th ult., were well attended. At the last-named Concert an Orchestral Suite by a Dublin composer, Mr. James Culwick, was played by Herr Werner's orchestra and received with considerable favour.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

MR. WADDELL'S Choir has a well-established reputation for serious purpose and honest work. On the 13th ult. very excellent and artistic results were obtained from a careful study of Schumann's "Faust." The chorus sang with precision, care, and taste throughout, the "Dies Iræ" and the final chorus being particularly well rendered. Indeed, the only fault to be found was a certain heaviness, even gloominess, in the style of singing, which interfered with the due effect of some of the charmingly delicate writing in the third part. The solos were undertaken by members of the choir, and, as is usually the case, the individual performances fell somewhat short of the *ensemble*. Praise, however, must be given to the gentleman who sang *Faust's* music with great spirit and expression. A small orchestra was of very doubtful assistance to the choir. Mr. J. Millar Craig conducted and Mr. Tom Craig accompanied on the pianoforte.

The performances of the Carl Rosa Opera Company on their visit last month reached an unusually high

level. Indeed, such performances as they gave of the "Prophet" (Mr. Helmond and Miss Estey) and of "Carmen" (Mdlle. Zélie de Lussan and Messrs. Helmond and Alec Marsh) have not been seen in Edinburgh for many a long year. "Cavalleria Rusticana" was the great attraction and was largely attended at all the numerous performances. "Don Giovanni" suffered as usual from the complacency arising from that familiarity which breeds contempt of rehearsal. "Aida" (which, like "The Prophet," has not been heard in Edinburgh for many years) and "Romeo and Juliet" were the other interesting works.

The Dundee Amateur Opera Company deserves great credit for a really good performance of "Norma," given in Her Majesty's Theatre last month. The cast was greatly strengthened by the engagement of professionals (Mr. Durward Lely and others), who undertook the principal solo work. They were well seconded by Miss Proctor and Messrs. Sturrock and Baird, members of the Company.

A good audience assembled in the Queen Street Hall on the 24th ult., to hear the second Concert of the Edinburgh Quartet this their third season. From the first there was evidence of more careful rehearsal and better understanding. The first movement of Beethoven's Op. 18 (No. 1) and the *Adagio* and the spirited *Finale* of Haydn (Op. 64, No. 5) were particularly successful—the last, indeed, won the players an encore. Mr. Gibson's excellent playing lent additional attraction to the performance of Jadassohn's interesting Quintet (Op. 70). Miss Krüger made her first appearance in Edinburgh, and her sympathetic quality of voice was well shown in "Quando a te lieta." She was encored for Hatten's "Enchantress."

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

MR. JOHN MORE SMITON'S dramatic Cantata "King Arthur" was the *pièce de resistance* at the annual Concert by the Glasgow Academy Choir, on April 29. A better choice could hardly have been made, inasmuch as the work has been laid out on lines which cannot fail to prove popular amongst the numerous choral societies ever on the alert for novelty. Mr. James Smiton's admirably written libretto has, indeed, afforded opportunity for effective musical treatment, which is not only graceful and melodious, but eminently graphic in its descriptive power; the work, in short, of a craftsman who is steadily making progress amongst contemporary composers. Much care had evidently been bestowed upon the preparation of the Cantata for this occasion; as is customary, many old Academy students gave their valued services, and the tenor and bass sections of the choir were in this way artistically cared for. The musical intelligence exhibited by the boys, was a feature of the evening, and their bright, fresh voices once more lent a special charm to the work assigned them. The incidental solos were well sung by Messrs. H. L. Seligmann and Ross, and a couple of juvenile members of the choir. Mr. John McLaren ably conducted the work, and Mrs. McLaren's services at the pianoforte were simply invaluable. The first part of the programme included Gounod's beautiful part-song "My true love hath my heart," sung in excellent style.

The annual report submitted by the management of the Glasgow Choral and Orchestral Concerts is again a highly satisfactory document, showing that not only had the guarantors' losses been repaid, but that the substantial balance of £708 remains at the credit of the accounts. At the annual meeting of the Glasgow Society of Musicians, held on the 10th ult., the reports also showed a very encouraging state of affairs. The Carl Rosa Opera season closed on the 7th ult., after a fairly successful visit, barring the awkwardness caused by the unfortunate indisposition of one or two members of the company. Mascagni's opera, known in its English dress as "Rustic Chivalry," proved an enormous success and was performed no fewer than five times. The revivals included Verdi's "Aida" and Meyerbeer's "The Prophet," produced in each case on a wonderful scale of completeness.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE annual report and balance-sheet of the Philharmonic Society was presented to the proprietors on the 9th ult., and, as is usual on these occasions, mutual congratulations were expressed. Mr. Rutherford, however, drew attention to the expenditure attendant upon conductor and orchestra, and suggested that in place of the latter some eminent vocalists or instrumentalists might be engaged for two or three Concerts. Mr. Von Sobbe, the Chairman, replied that this too had been the feeling of the Committee, and that the matter would have further consideration; and Mr. B. L. Benas remarked that excerpts might be given instead of entire symphonies, adding that people went to Concerts, not to be instructed, but for enjoyment. On the other hand, Mr. H. E. Rensburg very properly protested against such a proposal, and it can hardly be imagined that a Society which has, as the last speaker said, built up a position as one of the first musical institutions in the country, could be allowed to sink to the level of giving simple Ballad Concerts. The turnover of the recent season amounted to no less a sum than £5,662 ros. 6d.

Late in April the West Derby Philharmonic Society gave a selection from Mendelssohn's "St. Paul," under Mr. Cooper. At Rock Ferry the Amateur Opera Society, which, as well as the old-established Musical Society, is now conducted by Mr. J. W. Pemberton, has given two performances of the Gilbert-Sullivan "Ruddigore." At Waterloo the Musical Society performed, on the 9th ult., Bennett's "Woman of Samaria," under the conductorship of Mr. A. E. Workman. At Bootle the position of the excellent Subscription Concerts, directed by the last-named gentleman, is to be seriously considered, the Mayor having warmly taken up the matter of their suggested abandonment. At Warrington Barnett's "Ancient Mariner" closed the season far on in April with a band and chorus of two hundred performers, under Mr. F. H. Crossley. On the last day of the same month the Liverpool Orchestral Society, numbering about eighty-five members, performed Schubert's "Unfinished" Symphony and other music, under Mr. A. E. Rowald, at the Philharmonic Hall. The prototype of a host of Welsh cantatas which have since been given to lovers of Celtic song, the late John Owen's "Prince of Wales," was revived in Liverpool early last month by the Arfonic Glee Society, under Mr. D. B. Davies, at Granby Hall. A series of annual festivals has been inaugurated in connection with Congregational music in the English Presbyterian Churches of this city, the first meeting in Everton Brow Church being chronicled as a decided success. At Bangor, on the 10th ult., a Church Festival was held, but the chief prize, of ten guineas, only attracted a couple of choirs, the local Choral Union, under Mr. Broome, being victorious. There were other competitions for quartet and solo singing. On the 16th ult. choirs from Eglwysbach, Nibo, Goar, Capul Garmon, Penmachno, Cwm, Dolwydalen, Conway, Llandudno, Colwyn, Colwyn Bay, Moriah, Bethel, Pensarn, and Llanrwst took part in a Welsh Wesleyan Choral Festival held in the last-named ancient town, nearly 800 choristers being present.

The regular monthly meeting of the North-Western Section of the National Society of Professional Musicians took place in Liverpool on the 14th ult., Mr. Rawson, of Manchester, being in the chair. There was a very large attendance and a paper advocating Behnke's system of teaching singing was read by Dr. W. H. Hunt. In the evening, at the Concert-hall of the Music School, Gerard Cobb's Quintet in C and Prout's Quartet in F were excellently played by Miss L. Ross and Messrs. C. Courvoisier, H. Ross, J. Ross, and Ter Poorten. An earnest effort is being made to extend the ramifications of this important organisation to Wales, and the doings of their near neighbours cannot fail to be carefully watched and encouraged by the members of the North-Western—the parent—section of the Society.

The recently established Music School has commenced a new term with every augury of success. There are, at present, about sixty students, a considerable increase on the number enrolled last term, and the classes for rudiments, harmony, sight-singing, pianoforte and violin technique and

ensemble playing are all well attended. Ten of the senior and six of the assistant professors are regularly engaged and in attendance at 5, Hardman Street.

The Liverpool Musical Club, organised in 1884 under the aegis and personal superintendence of the late Sir G. A. Macfarren, has been reconstituted on its original basis as a purely professional institution. A meeting was held on the 7th ult. at the Adelphi Hotel, where Mr. H. R. Evers presided over the inaugural meeting eight years ago, and the restored position having been approved of, a large number of new members were enrolled. The club in question was the first organisation to petition Parliament against the adoption of the musical clauses of the Teachers' Registration Bills, brought forward and rejected last session.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE healthiness of the faculty of music in the Victoria University was shown at the Installation, on the 25th ult., of Earl Spencer, K.G., as the new Chancellor. Being the first ceremony of the kind here, very considerable excitement was created; and the Town Hall was crowded when the procession of Professors and Lecturers, joined with the Mayor and Corporation of the City, led Lord Spencer to the chair on the high dais. The Installation Ode was written by Professor W. A. Raleigh, of the Liverpool College, and set to music by Dr. Henry Hiles, of the Owens College, and University Lecturer. The verses are decidedly good and musical, and the well-known critic of the *Manchester Guardian* thus sums up his verdict on the composition: "The concluding Fugue 'Then hail with loud acclaim' left no doubt as to the large and comprehensive spirit in which the setting of the Ode had been entered upon by Dr. Hiles."

The performance, with a choir of seventy, band of thirty-seven, and the large organ, presided over by the City Organist, Mr. J. Kendrick Pyne, was capital. Dr. Hiles's arrangement of the National Anthem concluded the ceremony.

An excellent Chamber Concert was given on the 14th ult. by Miss Enid Jones—well known here—associated with Herren Hess and Carl Fuchs. In Rubinstein's early Sonata for violoncello and pianoforte, in the so-called "Moonlight" Sonata, and in other smaller pieces Miss Jones displayed her keen musical instinct and facile execution.

Mr. Pyne's Saturday Evening Recitals continue to be crowded, and the programmes are admirably diversified.

MUSIC IN NORWICH.

(FROM OUR OWN CORRESPONDENT.)

AFTER an existence of twenty-one years the Norfolk and Norwich Musical Union has ceased to exist. To many who have passed through its ranks and enjoyed the guidance of Dr. Bunnett, the genial Conductor, its dissolution will cause a pang of regret. For several seasons a difficulty has been experienced in making both ends meet; but additional duties that have lately devolved upon Dr. Bunnett have made it imperative for that gentleman to consider what engagement he could most easily relinquish, and as his position in connection with the Musical Union was purely honorary, his decision was but natural. A marked improvement has latterly taken place in the work done by the Society, and with this happy augury for future success it is the more to be regretted that the year of its majority should witness the Society's decease. The concluding Concert took place on the 5th ult., and Sterndale Bennett's pleasing Pastoral "The May Queen" was a fitting work with which to close a useful career. Miss Teresa Blamy, Mrs. Boyton, Mr. Sawford Dye, and Mr. Brockbank were the soloists. In addition to a short selection from Handel's "L'Allegro" and some songs, the second part included a new vocal duet, "Off to the wars," sung by Mr. Dye and Mr. Brockbank, and an original Serenade for strings and wind, both from the prolific pen of the Conductor. The internal working of the Society must have been more than usually harmonious, for not only has the same Conductor officiated for the twenty-one years of its

existence, but the onerous part of honorary secretary has been filled for the same period by one gentleman, Mr. S. N. Berry.

With the eighty-third Concert, given in Noverre's Room on the 12th ult., the present season of the Philharmonic Society was brought to a close. The programme included a spirited rendering of Kalliwoda's Symphony in F minor (the charming slow movement being much applauded), Weber's "Oberon" and Suppé's "Poet and Peasant" Overtures, Sullivan's "Graceful dance" (Henry VIII.) and the introduction to the third act of "Lohengrin." Under Dr. Hill's careful beat these were all played with care and precision, but a want of light and shade was too frequently apparent. Dr. Hill had composed for the occasion a Benedictus—a vocal quartet with orchestral accompaniment, the soloists being Miss Owen, Mrs. Arthur Watts, Mr. Sawford Dye, and Mr. B. Steward. This composition (part of a larger work) contains some good part-writing, but the accompaniments were so persistently loud that a fair judgment of its merits was impossible.

Several years ago the late Rev. R. Hobson established St George's Club and Home for working girls, which has proved a very useful Institution. As a source of healthy amusement during the winter evenings a class was formed for the practice of part-singing, which has grown to large dimensions under the guidance of Mr. H. F. Howlett. Encouraged by the success attending the venture, that gentleman encouraged some of the girls to study the violin and other instruments. This idea also "took on" and resulted in the formation of an orchestra of no mean dimensions and such proficiency that a few evenings ago they gave a Concert in St. Andrew's Hall which was heartily enjoyed by a large concourse of visitors. In addition to a very creditable performance of several orchestral pieces, violin, violoncello, and flute solos were played by girls whose everyday employment is in factories, shoemaking or similar occupations. The singing-class has also produced some remarkably good voices—notably, Sarah Browne (who also leads the band) and Ellen A. Miller, whose rich voice would be envied by many in a higher station. Considering the ranks from which the members are drawn, the results achieved under Mr. Howlett's instruction are eminently satisfactory.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

BEFORE proceeding to deal with the Concerts of last month reference should be made to two events of local interest which took place near the end of April. The first of these was the performance, for the first time in Sheffield, of Mr. A. R. Gaul's sacred Cantata "The Ten Virgins." The work was taken in hand by the Heeley Harmonic Society, an old established and enterprising suburban association, and performed on April 25. The rendering of the work, under the direction of Mr. W. Chapman, was admirable, and the reception accorded to it so flattering that Mr. Gaul's tuneful Cantata will doubtless be taken up by other societies in the district. On the following evening Benedict's Oratorio "St. Peter" was performed, also for the first time here, by the Uppertorpe Choral Society. The work, which has been too long neglected by the numerous South Yorkshire choirs, was performed under the direction of Mr. J. Beaumont. The fine singing of the chorus was the most successful feature of the Concert, and in the effective number, "Praise the Lord," the choristers further enhanced an already enviable reputation. The soloists were more than satisfactory, and many numbers were encored.

The Amateur Musical Society gave their fifty-seventh Concert in the Albert Hall on the 17th ult., when Smart's Dramatic Cantata, "The Bride of Dunkerron," and Spohr's "God, Thou art great," were performed before a crowded audience. In the Cantata, the splendid singing of the chorus calls for especial praise. The basses, as is frequently the case, won the chief honours; the sopranos, however, running them close, while throughout the work all the choristers sang with spirit and accuracy. The chorus for female voices, "Hail to thee," was especially well done. The soloists selected, in accordance with precedent, from the ranks of the Society sang excellently,

and the band was admirable. Spohr's short work was capably rendered. Mr. Schollhammer conducted.

On the 3rd ult. Dr. Hubert Parry visited the town to conduct his symphonic Suite, at the invitation of the committee of the Amateur Instrumental Society. Dr. Parry's Suite had been carefully rehearsed, and its manifold difficulties were surmounted in a most creditable manner. The charming Idyll was, perhaps, the best liked of the four movements, but it was in the concluding Rhapsody that the efforts of the band were most successful. The strings were exceedingly good, the attack being crisp and the tone full and well balanced, while the wood-wind and brass, so often the weak points in an amateur orchestra, were almost faultless. The composer was enthusiastically applauded at the conclusion of the performance. The programme also included Mendelssohn's "Ruy Blas" Overture, a selection from "Norma," and other pieces.

On the same evening a Concert in aid of the Railway Servants' Orphanage was given in the Albert Hall. The principal attraction was the string band of the Royal Artillery, directed by Cavaliere Zaverlat. Miss Maggie Davies and Mr. Norman Salmond were the vocalists, and Mr. E. P. Reynolds, solo pianist.

An excellent performance of Reinecke's Cantata for ladies' voices, entitled "Rosebud," was given at the High School for Girls on the 20th ult.

Mr. E. H. Lemare having accepted the post of Organist of St. Peter's Church, Belsize Park, Mr. Hanforth, of York, has been appointed to the Parish Church in his place. Mr. Lemare terminated his duties on the 15th ult., and at the conclusion of the evening service he gave a lengthy Organ Recital to a large congregation. Much regret is expressed at his removal from the town.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, May 9, 1892.

THE occurrence of the semi-centennial anniversary of its organisation gave to the members of the Philharmonic Society fitting occasion to end their season with unusual brilliancy. The event was celebrated by three Festival Concerts at the Metropolitan Opera House. The first was a repetition of the initial programme of the Society, first given on December 7, 1842; it possessed, therefore, a historic interest, and, by contrast with the remaining Concerts, served in a way to illustrate the growth of musical culture, both on the part of the Society and of its audience, these latter being marked by the greater seriousness and dignity of the numbers performed, while additional light has been thrown upon the whole subject in the excellent memorial of the Society prepared by Mr. Henry Edward Krehbiel, and published by Novello, Ewer and Co., which has been eagerly read and favourably noted by the writers and musical critics throughout the country.

Conductor Seidl did not have all the glory, however, for Mr. Damrosch had arranged in commemoration of the Handel Anniversary a series of Handel Festivals of unusual interest and prepared with great care. These took place at the Music Hall. At the first two the delightful Pastoral "Acis and Galatea" was given with full scenery and costume, while such artists as Madame De Verr-Sapio, Fräulein J. Pevny, Mr. Emil Fischer, and Mr. W. H. Rieger, together with a full chorus and orchestra, interpreted the simple yet stately music in a fitting manner. At the third Concert "The Messiah" was performed in a new way—at least to modern ears. The orchestration was that originally written by Handel, for strings and reed wind. The result was eminently satisfactory as the voice parts were brought out with a beauty and distinctness quite unusual.

Mr. Edward Lloyd has stopped in New York on his way to the Cincinnati Festival, to give a series of six ballad Concerts supported by an adequate company of singers. Mr. Lloyd has once more delighted the people of New York by the beauty of his voice and the accuracy of his method.

To revert to another class of music, mention should be made in terms of special praise of the Easter Concert of Mr. Frank G. Dossert, at which was produced for the first time his new "Messe Solennelle" for soli, chorus, orchestra,

and organ, under the direction of the composer. This new religious work is characterised by devout feeling, correct "Messe" form, and scholarly writing. Some of the numbers, notably the Gloria in Excelsis and Agnus Dei, are of sterling worth, while the composition as a whole deserves a high place among recent musical productions.

The Concert of the Church Choral Society, under its very competent Conductor, Mr. R. H. Warren, has served to give emphasis to the previously expressed conviction that this gentleman has brought together one of the most intelligent bodies of musicians to be found in this country. Attack, *nuances*, enunciation, alike were nearly faultless. The Mass in C, by Beethoven, was the *pièce de résistance*, and the Concert closed with a fine performance of C. Villiers Stanford's beautiful and impressive "God is our Hope and Strength" (Op. 8).

The Apollo Club of Chicago, under the direction of Theodore Thomas, sang the "Reformation Cantata," by Albert Becker, at its third Concert. This fine composition was well sung and was received with great favour.

In Boston the leading musical event has been the production by the Boston Symphony Society, at the last regular Concert of the regular season, of the music for "Hamlet" by Mr. George Henschel, which was given under the direction of the composer. This fine organisation of musicians, under the direction of Mr. Arthur Nikisch, has attained the very first rank in the country, and as they are constantly alive to the desire of the public for meritorious novelties, naturally the work of Mr. Henschel, who, as teacher, artist, composer, and conductor has long been favourably known, presented itself as a desirable climax to a successful season. With an able body of instrumentalists enthusiastic in their work, and guided by the artistic feeling of such a director, the music had adequate interpretation and its success was unmistakable. Mr. and Mrs. Henschel are now engaged as soloists to accompany the Boston Symphony Society in its regular tour, and the success of the former as a singer will direct attention to his "New Vocal Studies" recently published.

Of equal importance was the production of "The Messiah" by the Handel and Haydn Society, as also the "St. Matthew" Passion Music, in which latter Mr. Henschel in the *Christ* parts and Mr. Lloyd as the *Narrator* received special commendation.

The Choral Association of St. Paul, at its third Concert, gave two works "The Damnation of Faust," by Hector Berlioz, and a new work by the local composer, Samuel A. Baldwin, entitled "The Triumph of Love." The principal soloist of the occasion was the well-known baritone from England, Mr. William Ludwig.

MR. GEORGE FOX, an industrious musician, who was for some time an acceptable baritone singer, afterwards made his mark as a composer of children's cantatas and light operas, one of his most successful efforts being a musical version of Ingoldsby's "Jackdaw of Rheims." Hitherto, however, he has not ventured upon anything nearly so ambitious as his five-act "grand" opera "Nydia," produced at the Crystal Palace on the 10th ult. The book is, of course, based upon Bulwer Lytton's romantic story "The Last Days of Pompeii," which has been several times dramatised, though it had not hitherto been used as the groundwork of a lyric drama. Mr. Fox is his own librettist, and it cannot be said that the construction is altogether satisfactory, the action sometimes halting for the sake of music not in itself interesting. The composer seems to have studied various styles, and his numbers remind us in turn of modern French, Italian, and German masters. It must be claimed for him that if he is not original he is never laboured; the music appears to have flowed easily from his pen, and there are many pleasing melodies and not a few clever effects in the score, but more than this cannot be said. Considering that it was of the nature of a "scratch" production, the performance was as satisfactory as could be expected. Mdlle. de Rideau, as the unfortunate blind girl; Madame Valda, as the aristocratic *Jone*; Mr. Durward Lely, as *Glaucus*; Mr. Walter Clifford as the Nazarene, *Olinthus*; and Mr. Henry Pyatt, as the sinister priest *Arbaces*, were generally commendable, and the orchestra, chorus, and mounting were adequate. Mr. Edward Jones conducted the opera with care and judgment.

Mr. ERNEST KIVER had, as usual, arranged a very interesting programme for his annual Concert, which was given in Princes' Hall on the 5th ult. It is to be regretted that he had not associated himself with artists of recognised ability and experience, for even a much stronger work than Carl Reinecke's String Quartet in D might have failed to make an impression if rendered in the indifferent manner in which the veteran Leipzig musician's Op. 211 was played on this occasion, "for the first time in England." Fortunately the work is so simple in outline, the themes are so straightforward and their treatment is so clear, that there was no difficulty in arriving at a conclusion as to its value. This we regret we cannot set very high, for there is in the music an utter absence of those qualities which are expected and, indeed, are indispensable in a String Quartet. The themes lack individuality and distinction; there is not one which, as Beethoven would have said, comes from and goes to the heart. Even the working-out portions of the movements are devoid of ingenuity and interest. The *Adagio* is cold and unimpressive to a degree; the *Scherzo* the merest trifle, and not even a particularly pretty trifle. The Concert concluded with Dvorák's rarely-heard Pianoforte Quartet in D (Op. 23), which is chiefly remarkable for the occasional flashes of genius by which, *ut es ungue leonem*, we recognise the future composer of those masterpieces—the G major Symphony and the Requiem. A well written, but unimportant Song-wreath, "By the willows," by Mr. Thomas Wingham, and some pianoforte pieces, played by Mr. Kiver, completed the programme.

THE Enfield Musical Society gave its last Concert of the season on Thursday evening, the 5th ult., at the Bycullah Athenæum. The rendering of Sterndale Bennett's Exhibition Ode, "Uplift a thousand voices," and a miscellaneous selection, including Sullivan's Madrigal "Brightly dawns our wedding day" (encored), reflected the greatest credit on all concerned. A feature in the programme was the Norwegian legend "Bergliot," recited by Miss Lena Ashwell, the incidental music of Edvard Grieg being admirably played upon two pianofortes by Miss L. L. Mossop and Mr. H. Stanley Hawley. "An Evening Song" (Blumenthal) and "A Wandering Minstrel" (Sullivan), the latter being encored, were sung by Mr. Henry Body. Duets for clarinet and pianoforte (*a*) Andantino con moto, (*b*) Allegro molto vivace (Niels Gade, Op. 43) and Fantaisie "Der Freischütz" (J. C. Eschmann, Op. 47) were played with great taste by Messrs. Leonard Beddome and H. Stanley Hawley; and the latter gentleman joined Miss L. L. Mossop in Schumann's pianoforte duet Andante and Variations (Op. 46). Mr. John C. Ward conducted with his usual ability.

THE Westminster Orchestral Society concluded a successful season on Wednesday, the 25th ult., and, as usual, offered an excellent programme. One piece was entirely new—namely, a Nocturne in E flat, by the Society's talented Conductor, Mr. Stewart Macpherson, suggested by familiar lines from the "Merchant of Venice." It is a refined, melodious, and elegant little piece, daintily scored for small orchestra, and it was warmly received. It can scarcely be said that full justice was rendered either to Beethoven's Symphony in D (No. 2) or Rossini's Overture to "Semiramide"; the playing in the former being somewhat rough and in the latter decidedly tame. It needs another Sir Michael Costa to infuse the requisite spirit into the performance of Rossini's music. Miss Fanny Davies played Schumann's Concertstück in G (Op. 92) with beautiful finish, and was encored in Rubinstein's Staccato Study. In place of Mr. David Hughes, who was unable to appear, Mr. W. H. Cummings sang Beethoven's "Adelaide" and Félicien David's "O ma Maitresse" with the utmost refinement, and songs were also contributed by Miss Mary Stiven.

A BANQUET of the musical graduates of Durham University took place at Anderton's Hotel, Fleet Street, on the 2nd ult. Dr. Armes, Organist of Durham Cathedral, who presided, was supported by Sir John Stainer, Dr. J. F. Bridge, and the Rev. Dr. Thomas Rogers, formerly Precentor of Durham Cathedral. The Bachelors of Music present were Messrs. A. D. Arnott, G. G. Beale, W. R. Kirby, W. H. Liddle, R. D. Metcalfe, A. Physick, Hamilton Robinson, Orlando J. Stimpson, J. C. B. Tirbutt, H. Davan

Wetton, and E. Burritt Lane (Vice-Chairman and Hon. Secretary). The toast of the evening, "The University of Durham," was proposed by Sir John Stainer and responded to by Dr. Armes, and the health of the Examiners in the Faculty of Music was proposed by Mr. E. Burritt Lane and responded to by Sir John Stainer. Dr. J. F. Bridge proposed "The Musical Press," specially mentioning the great services rendered to the art of Music by THE MUSICAL TIMES and Musical News. It is intended that the banquet shall become an annual institution.

On the 14th ult. Mr. Arnold Dolmetsch gave the last of his present series of Recitals of Old Music at 20, Fitzroy Street. It is impossible to speak too warmly of the interest and utility of these Recitals, or of the skill displayed by Mr. Dolmetsch and his coadjutors. Nowhere else can the student hear such music as—to name one or two of the more interesting pieces in the last programme—Alfonso Ferrabosco's "Dovehouse Pavan," for five viols and harpsichord; or Thomas Mace's Suite for the lute; or the quaint vocal pieces so artistically rendered by Miss Florence Monk and Mr. Albert Fairbairn. Not Mr. Dolmetsch alone, but all his colleagues seem to have the rare faculty of understanding the quaint beauties of these old instruments and the music of their time; and it is to be hoped that these excellent performances may shortly be given on a more extended and public scale. They deserve the sympathy and support of all.

A MOST creditable performance of "St. Paul" was given by the Catford Choral Society at St. James's Hall, Forest Hill, on April 26. This young Society has shown remarkable improvement since its energetic and able new Conductor, Mr. Alfred Furse, has wielded the *bâton*. Tone and tune, accent, phrasing, and general accuracy have now reached a level of excellence such as is rarely attained by suburban choirs, while the spirit and "go" with which the majority of the choruses were sung proved that Mr. Furse possesses the valuable secret of infusing some of his own enthusiasm into his singers. The solos were in the competent hands of Miss Florence Monk, Mrs. Alfred Furse, Mr. Gordon Fletcher, and Mr. W. H. Coltart. Miss Ethel M. Brissenden and Mr. A. D. Arnott ably played the pianoforte and harmonium accompaniments respectively, and a small but efficient string orchestra added greatly to the effect.

A MOST successful Concert was given by the members of the St. George's Glee Union, in the Pimlico Rooms, on the 6th ult., this being the 279th consecutive monthly Concert of the Society. The chief attraction was Mr. J. Munro Coward's Cantata "The Fishers," which was rendered by artists and chorus alike with excellent taste and precision. Mr. H. M. Higgs too, by his magnificent playing of the difficult accompaniments on the pianoforte, gave invaluable aid towards achieving a thoroughly good performance. It was a matter of regret that through illness the composer could not take his place at the Mustel organ. Miss Gertrude Aylward, Miss Lizzie Jones, Mr. William Fell, and Mr. Frederick Bevan were the soloists. Mr. Joseph Monday, the hon. Conductor, is to be congratulated on such a successful occasion.

MR. FREDERIC GRIFFITHS, the young Welshman who, in February last, gave a tentative Flute Recital at the Royal Academy of Music, was emboldened on the 10th ult. to give a similar entertainment at the Steinway Hall. His experiment justified itself, for all that he undertook was carried through in excellent style. He is a really admirable performer on his instrument, being master alike of technique, tone, and expression. His most interesting performance was that of Bach's delightful Suite in E flat minor (No. 2) for flute and pianoforte, in which he was associated with Mr. Septimus Webbe; a graceful Suite by Mr. Edward German, composed for the occasion, was also heard with pleasure. The vocalists were Miss Hannah Jones and Mr. Arthur Oswald, who were, as usual, conspicuously successful.

THE Musical Artists' Society offered some engaging modern compositions at Princes' Hall on the 2nd ult., to an appreciative assemblage. The second part included Mr. Aguilar's string Quartet in A, a thoughtful and compact work, rendered by Messrs. Buziau, Harry Lee, A. Wright, and Albert, who neatly brought out all its more

telling points. Mr. Gerard F. Cobb's effective settings of Bryant's poems, "A Spanish Lullaby" and "A Spanish Lament," were sung with much judgment by Mr. Herbert Thorndike. In Beethoven's Trio in B flat (Op. 97) Miss Lily Taylor, Mr. Buziau, and Mr. Albert were advantageously associated, and Mr. Wesché's Trio in E minor (Op. 19), also for pianoforte, violin, and violoncello, was played by Mr. Wesché and the stringed instrumentalists just mentioned.

THE London County Council Musical Society is among the youngest but not the least efficient of associations formed for the practice of part-songs and glees. Some of the clerks of the Council, emboldened by the favour accorded to their vocal efforts at some charitable entertainments, gave a miscellaneous Concert at St. Martin's Town Hall on the 6th ult., with Mr. Barnes as Conductor. Chorally, their most ambitious essay was Mendelssohn's "Ode to the Sons of Art," in which zeal was united to a fair amount of discretion. The choir can boast of some good voices, and entirely satisfactory results may ensue from assiduous rehearsal. Professional aid was rendered by Mrs. Helen Trust, Miss Eleanor Rees, and Mr. Alfred Izard, the latter of whom played in capital style Mendelssohn's Andante and Rondo Capriccioso.

MISS GUERRA DA FOUTOURA, one of the most promising pupils of Mr. J. T. Hutchinson, organised an agreeable Concert at the Hampstead Conservatoire on the 13th ult. Oratorio and operatic excerpts and fugitive songs exhibited the well trained voice of Miss Da Foutoura, whose gifts of expression found ample scope in "Angels ever bright and fair" (rendered with much judgment and feeling), and in Cowen's songs "Thy remembrance" and "Snowflakes." The young artist deserved all the applause she obtained. Other excellent features were Miss Alice Farren's rendering of "Nobil Signor" and Mr. J. T. Hutchinson's refined singing of Gounod's "Le Nom de Marie." Miss Edith Middleton contributed pianoforte solos and Mr. Herbert James gave some excellent recitations.

THE 238th Festival of the Sons of the Clergy was held on the 11th ult., according to custom, in St. Paul's Cathedral, and again the proceedings embraced much that was musically interesting. A choir of 300 voices and a band assembled, under the conductorship of Dr. Martin, with Mr. W. Hodge at the organ. Mr. Henry Gadsby had specially composed for the occasion a setting in F of the Magnificat and Nunc dimittis, happily combining religious sentiment with effectiveness, to which very fair justice was done. A selection from Spohr's "Fall of Babylon," a work too seldom heard, formed the anthem. The service was preceded by Sir Arthur Sullivan's "In Memoriam" Overture, and after the Bishop of St. Asaph had preached a sermon, the "Old Hundredth" and the Hallelujah Chorus from "The Messiah" were sung.

MESSRS. GERALD and Herbert Walenn's annual Concert took place on the 25th ult., at the Athenaeum, Camden Road, in the presence of a numerous and appreciative audience. The interesting programme provided on this occasion included Rheinberger's Pianoforte Quartet in E flat (Op. 38), the Fantasia Appassionata for violin by Vieuxtemps, violoncello pieces by Johnson and Popper, pianoforte variations by Thalberg, and songs by Giordani, Gounod, Cusins, Maude V. White, and others. In the interpretation of these numbers the Concert-givers were very ably assisted by Mrs. Frances Ralph (pianoforte), Miss Dorothea Walenn (violin), Mr. Arthur Walenn (viola), and Mrs. Helen Trust, Madame Mudie-Bolingbroke, and Mr. W. Shakespeare (vocalists). Mr. Alfred Izard acted as accompanist.

AN agreeable vocal Recital was given by Miss Marguerite Hall and Miss Evangeline Florence, the latter a new-comer from America, at the Princes' Hall on the 11th ult. Miss Hall's merits as a vocalist are sufficiently well known and it will suffice to state that they were displayed to advantage in various songs by Schubert, Grieg, Schumann, Henschel, and Saint-Saëns. Miss Florence has an excellent soprano voice of such extensive compass that in a song called "The Russian Nightingale," by Alabiéff, she touched the A flat in *altissimo*. But if she is wise she will avoid such

notes, which are really of no use, and devote herself to careful training for a time, for her vocal powers are as yet not fully developed. Miss Nettie Atkinson, a proficient violinist, and Master Jean Gerardy took part in the Recital.

MR. CARL FUCHS and Mr. H. S. Welsing were responsible for a Recital of violoncello and pianoforte music, which took place at Princes' Hall on the 18th ult. Mr. Fuchs is a violoncellist of considerable attainments, with an expressive style and adequate technique. His principal solo was the *Allegro* from Davidoff's Concerto in A minor. Mr. Welsing is a pianist of the somewhat impetuous order, with a charming touch and wonderful facility in the execution of rapid passages. At present he has scarcely enough restraint for the adequate performance of such a work as the "Waldstein" Sonata. The vocalist was Miss Marie Brema, who sang admirably, her contributions including a graceful setting by Mr. Welsing of Shelley's "Love's Philosophy."

SIGNOR LUIGI DENZA, the song composer, held his annual Concert at Princes' Hall on the evening of the 14th ult., when he was assisted in a lengthy programme by several vocalists and instrumentalists, some of whom have already acquired distinction. Miss Kate Bruckshaw gave a spirited reading of Mendelssohn's Andante and Rondo Capriccioso, and Messrs. René Otmans and Bisaccia headed the catalogue with the second movement of Grieg's Sonata in F for violin and pianoforte. Madame Denza, Miss Effie Stewart (who gave the air "Héro sur la tour solitaire" from Gounod's "Sapho"), Miss Teresa Blamy, and Signor Franceschetti were among the vocalists, several of whom were accompanied by the Concert-giver.

THE performance of "Fra Diavolo" by the operatic students of the Guildhall School of Music attracted so much attention in March that the committee were induced to give another representation on the afternoon of the 10th ult., this time at the Lyric Theatre. Mr. Hermann Klein again conducted, and the soloists, the chorus, and the band showed such an intimate acquaintance with their respective labours as to evoke the commendation alike of professional and amateur musicians. As before, Miss Jessie Bradford was the *Zerlina*, Miss Annie Fisher the *Lady Alceas*, Mr. Wilfrid Achfeld the brigand *Marguis*, Mr. Patrick O'Connor the *Lorenzo*, and Messrs. H. Land and Charles Hinchliff the two comic desperados.

THE Cecilian Choral Society (Brondesbury) brought its first season to a successful close on April 28, when the third Concert was given at Brondesbury Hall to an appreciative audience. Gade's "Erl-King's Daughter" formed the first part of the programme, the solos being taken by Mrs. Ridler, Miss Leeds, and Mr. A. Johnson, all of whom did ample justice to their parts. The attack and tone of the chorus was good throughout and showed to great advantage in Faning's "Daybreak" and other pieces in the second part of the programme, which was miscellaneous. Mr. P. H. Dignam gave some capital recitations. Dr. J. A. Smith was an excellent accompanist and Mr. F. Leeds conducted.

A CONCERT was given, on the 11th ult., by the members of the British Museum Rifle Association, in their rooms in Chenies Street. Some assistance had been brought from outside, it is true, and the songs contributed by such deservedly popular artists as Miss Eleanor Rees, Madame Emily Squire, and Mr. Dyved Lewys added not a little to the interest of the entertainment; but, these apart, there was a great deal that was pleasurable in the performances of the members themselves, who displayed really considerable promise of future attainment. Two of them call for special mention—Mr. Herbert Gatfield, who gave songs by Adams and Lovett King, and Miss Evelyn Vickers, whose violin solos were very tasteful.

ON Saturday, the 21st ult., the Popular Musical Union gave a capital performance of Handel's Oratorio "Judas Maccabæus" at the People's Palace, Mile End. The magnificent Queen's Hall was crowded by an appreciative and enthusiastic audience, who demanded several encores. The band and chorus, numbering over 200 persons and conducted by Mr. W. Henry Thomas, were especially successful in the difficult choruses "Hear us, O Lord," "Fall'n is the foe," and "We worship God, and God

alone." The soloists were Miss Edna Grey, Miss A. B. Devonshire, Miss Rettican, Mr. Wilbur Gunn, and Mr. J. Claus.

The North-East London Choral Society held its last Concert of the season at the Morley Hall, Hackney, on the 10th ult., when Cowen's "Corsair" and a Dramatic Ballad, "Ivry," by H. Elliot Button, formed the principal pieces of the programme. The latter, an effective setting of Macaulay's poem for baritone solo and chorus, was performed for the first time, the composer conducting, and was enthusiastically received. The soloists for the evening were Miss Kate Fusselle, Madame Clara West, Mr. Lawrence Fryer, and Mr. Morgan Wilkinson. Mr. W. G. Wood accompanied at the pianoforte, Mr. L. B. Prout at the harmonium, and Mr. John E. West conducted.

The seventh and last Clapham Philharmonic Concert of the present season was given at the Assembly Rooms on April 23, when the Hann family performed a selection of chamber music, including Haydn's Quartet in G (Op. 76), Raff's Quintet in A minor (Op. 107), and solos by Mr. Sidney Hann (pianoforte), Mr. Lewis Hann (violin), and Mr. William Hann (violoncello). The Clapham Choral Society contributed several madrigals and part-songs. It is to be hoped that the untiring efforts of the Director, Mr. Walter Mackway, to give high-class music at popular prices in the neighbourhood, may next season meet with extended encouragement.

The second Concert of Madame Winn's Choral Society was given at the West Hampstead Town Hall on the 14th ult., when Mendelssohn's "Athalie" and Beethoven's Choral Fantasia were performed. The soloists were Miss Ethel Winn, Miss Bessie Elliott, and Madame Florence Winn, Mr. Charles Fry reciting the verses, and these artists were joined in the second part by Mr. Lawrence Kellie and Mr. T. E. Gatehouse. The solo pianoforte part in the Fantasia was excellently played by Mr. Clement Lockman, and the choir again showed the results of excellent training by Mr. Henry Baker, who directed the performance.

The 242nd Monthly Concert of the Grosvenor Choral Society took place at the Grosvenor Hall, Buckingham Palace Road, on Friday, the 20th ult., when Prout's Cantata "Hereward" was performed before a large audience. The soloists were Madame Merton Clarke, Miss Lucy Etheridge, and Messrs. S. S. Millen and Charles Akerman, Miss N. Gibbs, and Mr. A. J. Reynolds. The chief praise of the evening was undoubtedly earned by the choir, and Mr. David Woodhouse, their able Conductor, could well feel satisfied. Mrs. France and Mr. George Winny at the pianoforte displayed their usual skill.

The fourth annual banquet of the London College of Music was held at the Holborn Restaurant on the 16th ult., Mr. Alfred J. Caldicott in the chair. Various speeches were delivered showing what progress the College work had made during the past year, and music was excellently rendered during the evening by Mr. Henry Bailey, Mr. Leonard Russell, Mr. Percy Palmer, and Mr. Seymour Smith. Before the proceedings closed Mr. Thomas Ward intimated his willingness to give a Scholarship of the value of £25 to be competed for by students of the College.

The Woodside Park Musical Society gave an excellent performance of Handel's Oratorio "Samson" at the Woodside Hall, North Finchley, on Thursday, April 28. The solos were well rendered by Madame Annie Marriott, Miss Mary Morgan, Mr. Harper Kearton, and Mr. John Bridson. The accompaniments consisted of a professional string quintet, led by Mr. Henry Lewis; pianoforte, Miss Preston; and harmonium, Mr. W. Alcock. Mr. Alfred J. Dye, the Society's Conductor, directed the performance.

The Brockley Choral and Orchestral Society gave as its closing Concert of the season Stainer's "Daughter of Jairus" and Parts I. and II. of Haydn's "Creation," in the Brockley Presbyterian Church, on the 5th ult. The soloists were Miss Gwendoline Martin, Mr. H. E. Cockell, and Mr. Albert Fairbairn. Mr. W. C. Pellatt conducted. Mr. Meriton Sargeant led the band and Miss Imrie presided at the organ.

A PERFORMANCE of Mendelssohn's Oratorio "Elijah" was given on the afternoon of Sunday, the 15th ult., at St. John the Evangelist's, Waterloo Road, when the solos were undertaken by Miss Gertrude Izard, Miss Alice Long, Mr. Joseph Gostick, and Mr. Frederick Winton. Mr. S. S. Martyn conducted, and Mr. Henry J. B. played gave the accompaniments upon the organ. The choir numbered about eighty voices.

A HIGHLY successful Concert was given by the Regent's Park Choral Society, at Christ Church School Rooms, on Friday, the 6th ult., when Mendelssohn's "Lobgesang" and a miscellaneous selection were performed in a highly satisfactory manner, under the conductorship of Mr. John C. Ward. The solos were undertaken by members of the Society, and the choruses gave evidence of careful training.

The Committee of the South African and International Exhibition are making extensive preparations for first-class musical performances at the forthcoming Kimberley Exhibition. The Grand Concert Organ, built specially by Messrs. Norman Bros. and Beard, is now ready to ship. This is the largest instrument that has been exported to Cape Colony.

The choir of the Bow and Bromley Institute, under Mr. W. G. McNaught, gave a performance of the "Golden Legend" on April 25. The principals were Miss Thudichum, Miss Edith Hands, Mr. Philip Newbury, and Mr. W. H. Burgon. The band was led by Mr. Frye Parker, and Mr. Herbert Ellingford was at the organ.

On the 14th ult. the Aldenham Institute Choral and Orchestral Society gave a performance of Romberg's Cantata "The Lay of the Bell." The soloists were Miss K. Grace Richardson, Mr. H. L. Fulkerson, and Mr. James Blackney. The band and chorus, under their able Conductor, Mr. Selman Dearle, showed excellent training.

The Merchant Taylors' School Choral Society gave their seventeenth annual Concert on the 10th ult. in the large hall of the school. The first part of the programme included Mackenzie's Cantata "The Bride," which was well performed under the direction of Mr. Edmund Rogers, Conductor of the Society.

A SHORT Oratorio, by Mr. Arundel Orchard, called "Easter Morn," was performed at Bloomsbury Hall on April 28. The work is tuneful, descriptive, and, at times, dramatic. Special mention may be made of the chorus "Angels in heaven"; of *Mary Magdalen's* solo, "Where is my beloved," and of the duet, "Hear not ye."

MENDELSSOHN'S "Elijah" was given by the Kyrle Choir, under the direction of Mr. F. A. W. Docker, on the 10th ult., at St. Peter's Church, Islington. Soloists: Miss Ada Loaring, Miss Rina Robinson, Mr. Herbert Clinch, and Mr. George Tate.

The series of weekly Organ Recitals now being given in St. Michael's, Cornhill, on Wednesdays, at 1.15, was resumed on the 4th ult., when Mr. Henry Riding (of Chigwell Church) played selections from living composers of the English, German, and French schools.

On the 24th, 25th, and 26th ult., at a Bazaar held in aid of the Great Northern Central Hospital at the Hampstead Conservatoire, interesting Organ Recitals were given by Messrs. J. E. Borland, Fountain Meen, and Richard A. Northcott.

On the 26th ult. Sir John Stainer's "Cantata 'The Daughter of Jairus'" was performed at Kensington Chapel. Mr. F. G. Shuttleworth was the Organist and Mr. H. Elliot Button the Conductor.

MR. SYDNEY G. R. COLES gave a Lecture on "Choir Training" before the members and friends of the Church Choir Guild, at 35, Wellington Street, Strand, on the 9th ult.

At a Convocation held at Oxford, on the 19th ult., Mr. Franklin Peterson, Edinburgh, was presented by the Professor of Music for the degree of Mus. Bac.

REVIEWS.

Octavo Anthems, Nos. 384-393.

[Novello, Ewer and Co.]

It is difficult to keep pace with the rapid issue of this valued series of anthems, but, at any rate, ten numbers may be briefly dealt with at the present moment. The first is "Father of Life," by Samuel J. Gilbert, described as a marriage hymn for four voices, though it is really an anthem, as the stanzas of the Rev. Flood Jones have received varied treatment, in spite of a hymn-like character being preserved in the rhythmic flow of the music. The close is solemn and impressive. No. 385, "To Thee, O Lord," by S. Coleridge Taylor, is a short but pleasing anthem, smoothly written for the voices, though an organ accompaniment is essential. No. 386, "We beseech Thee, O Lord," by John E. West, is a setting of the collect for the Feast of the Annunciation, in simple four-part harmony, but musically and expressive. No. 387, "We shall not hunger," by A. C. Mackenzie, is the charming unaccompanied quartet in the last part of "The Rose of Sharon." In performing the work it is usually omitted, but as a detached piece it should attain wide popularity. No. 388, "Grant, we beseech Thee," by J. Varley Roberts, is a setting for bass solo and chorus of the Collect for the Twenty-first Sunday after Trinity. It may fairly be described as at once tuneful, devotional, and easy. No. 389, "Hear me when I call," by Theodore Distin, is a very simple but pleasing little anthem for men's voices only (alto, two tenors, and bass). The second tenor part, however, is quite within baritone compass. No. 390, "Blessed are they that mourn," by A. Wellesley Batson, is a solemn and deeply expressive anthem, brief and not difficult, but noteworthy for rich modern harmonies. No. 391, "Lord, I have loved," by F. Iliffe, is quiet, but extremely pleasing, with a melodious soprano solo. No. 392, a setting of the Lord's Prayer, by J. Barnby, is, within its limits of four pages, singularly rich in effective points, the close being specially impressive. It is appropriately marked to be sung "with great solemnity," and is, of course, choral throughout. The last that we can notice this month is "Like as the hart" (No. 393), for soprano solo and chorus, by Thomas Adams, a melodious little anthem written in a refined and musically style.

L'Enfant Prodigue. Pantomime in three Acts. By Michel Carré fils. Music (for pianoforte solo) by André Wormser. [Metzler and Co.]

So large a measure of success has attended the production in London of "L'Enfant Prodigue" that the critic is spared the necessity of discussing its numerous and varied merits. There can be no question that the composer has been fortunate in his choice of a *collaborateur*. The story is from beginning to end thoroughly interesting; but to express dramatic emotion by means of instrumental music alone, the musician must possess an imaginative power—nay, more, a capacity for characterisation which is rarely to be met with. Such a capacity Mr. Wormser exhibits in a way which does honour to him as a dramatic artist as well as a musician. In the work under notice there is much of the sparkling charm and delicacy of touch which belong peculiarly to the French school. But there is also a pathos, a subtlety, and a depth of sentiment which are seldom to be found in works not of Teutonic origin. Technically speaking, Mr. Wormser is, in his instrumentation, harmonisation, and liberal employment of the *Leitmotif*, Wagnerian. Yet, whilst availing himself of the Bayreuth master's methods, he has by no means discarded the older system in the delineation of emotion; and so deftly has he welded his melodies and representative themes that they form as complete and organic a whole as anyone save the most rabid Wagnerite could desire.

The Philharmonic Society of New York. By Henry Edward Krehbiel. A Memorial, published on the occasion of the fiftieth Anniversary of the founding of the Philharmonic Society, April, 1892. [Novello, Ewer and Co.]

THE title of this interesting little work sufficiently indicates its nature. With regard to its subject we cannot do better than quote Mr. Krehbiel's opening lines: "For half

a century the Philharmonic Society of New York has been the most conspicuous, dignified, and stable musical institution in the American metropolis. Its history embraces the whole period in which symphonic music of the highest class has been effectively cultivated by professional musicians in the United States. It is not only the oldest established orchestra in the country, but was also the first organisation capable of performing a classic symphony whose members banded together for that specific purpose. As an influence in the musical development of America it occupies a place by the side of the Handel and Haydn Society of Boston. As the latter inculcated a love for choral music in its members, which, like zealous missionaries, they carried into all parts of the country, so the Philharmonic Society has stimulated the organisation of orchestras in the chief cities of the United States, and recruited many of them." The history of such an organisation must necessarily be of interest to musicians. That it has been admirably told all who know anything of Mr. Krehbiel's fitness for such a task will take as a matter of course.

Manual of Musical History. With 129 illustrations of portraits, musical instruments, and fac-similes of rare and curious works. By James E. Matthews. [Grevel and Co.]

THIS is a reprint of the author's "Popular History of Music from St. Ambrose to Mozart," with four additional chapters which bring the record up to the present time. The book makes no claim to original thought on the subject of which it treats, but as a reasonably accurate *résumé* of the enormous array of facts comprised within the period covered it deserves praise. Mr. Matthews writes pleasantly, avoids going too deeply into technical matters, and is commendably wide in his sympathies. The illustrations have been chosen with much judgment, and reproduced with care and skill; but it is a pity that so few examples in music type are given. More serious than this, however, is the omission of all reference to the harmonised music of the twelfth and thirteenth centuries—that of the Paris school which preceded the Flemish of the fourteenth and fifteenth—an omission for which, in the face of Mr. Matthews's frequent references to Coussemaker, it is difficult to account. In this, however, he can certainly not be said to sin alone. The book is well calculated to stimulate interest among those who approach the subject for the first time; a bibliography has been added to each chapter for the help of adventurous spirits who would go farther.

Collection of Trios, Quartets, &c., for Female Voices. Nos. 241-251. [Novello, Ewer and Co.]

MUSIC for ladies' choirs is in constantly increasing demand, and conductors will welcome the present addition to their available repertory. The first six numbers consist of pieces by King Hall, whose graceful pen has long rendered excellent service in the lighter forms of the art. They are all duets, and are equally suitable for single voices or for choral classes. It is difficult to give the preference to any of the series, as all are pleasing; but for musically taste and expression perhaps the best are No. 242, "Sweet little Bird"; No. 245, "The Garden of Peace"; and No. 246, "Morning Song." No. 247 is the Earl of Mornington's universally popular "Here, in cool grot," arranged for female voices, concerning which criticism would be superfluous; but the next number is Berlioz's little-known "Ophelia," a ballad for two voices, needing very careful training for its proper interpretation, and also much intelligence in its executants. No. 249, "Early Morning," by John Kinross, is a simple and tuneful two-part song, written for the most part in thirds and sixths, and adapted to the qualifications of young singers. The same composer's "Hunters' Song," No. 250, and "Merry Songsters," No. 251, are both lively ditties for two voices, the latter having a delicate and piquant accompaniment.

Short Anthems. Nos. 40-43. [Novello, Ewer and Co.]

FOUR more numbers of this interesting series have recently been issued. No. 40, "Come unto Me," by Matthew Kingston, is for St. Mathias's Day or general use. It is a melodious and richly harmonised sketch in 3-4 time. No. 41, "The Sacrifices of God," by Hugh Blair, is, of course, for Lent;

but though serious, it is not sad in character, and it would be most effective unaccompanied. The same composer's "I will go forth," No. 42, is bright and more varied in style, containing even some modest fugal writing. Mr. Hugh Blair's "O praise God" has similar characteristics and is extremely vigorous and animated, being, therefore, specially suitable for Festival use.

Original Compositions for the Organ, Nos. 147 and 148.
[Novello, Ewer and Co.]

THE first of these numbers contains a Festival March in E flat, by Herbert W. Wareing. This is a remarkably bold and spirited piece, the chord progressions and the general phraseology being suggestive of the modern French school, and especially of Gounod, but without any of the flippancy which, rightly or wrongly, is associated with organ music from Gallic sources. No. 148 consists of a Short Voluntary in F, by Hamilton Clarke, opening in what may be termed a smooth and purely legitimate English style, but being mainly formed of a vigorous *fugato* passage and a lively movement, in which the original theme is embellished with embroidery in triplet quavers. The piece is effective and not difficult.

Sketches in Music. For the Pianoforte. Book I.
Composed by Edward W. Hamilton.
[Stanley Lucas, Weber and Co.]

THIS little Album of twelve pages contains six pieces, without titles, but remarkable for rhythmic life and melodic charm. Though presenting no executive difficulties, they should be attempted only by those who command the graces of style, can phrase, and know what tonal gradation means. If Mr. Hamilton's Muse be always as dainty and as discreet as this, she may count on a large circle of admirers.

Christ is risen. Anthem for Easter. By J. H. Maunder.
[Novello, Ewer and Co.]

THE words of this little Anthem are taken, by permission, from "Hymns Ancient and Modern." Although the music is appropriately jubilant in character, it is studiously simple, being not only full throughout, but free from anything like contrapuntal elaboration. The part-writing might almost be described as hymn-like, while at the same time the harmonic progressions have frequently a distinctly modern flavour.

FOREIGN NOTES.

PROFESSOR EHRLICH, of Berlin, reports in the *Berliner Tageblatt* upon a visit recently paid by him to Verdi, at Milan, giving some highly interesting details regarding the conversation he had with the veteran Maestro. Concerning his young countryman, Pietro Mascagni, whose phenomenal successes naturally formed part of the conversation, Verdi expressed himself at some length, beginning with a comparison of "L'Amico Fritz" and "Tristan und Isolde," and pointing out the frequent change of *tempo* in both works, a change even more conspicuous in Mascagni's opera than in that of Wagner. "And yet," the Maestro continued, "in 'Tristan' the changes of *tempo* are required for the delineation of the most turbulent passions, while their use in the midst of the placid rural scenes of 'L'Amico Fritz' is incomprehensible to me. Nevertheless, Mascagni possesses very great talent, and he has, moreover, introduced an effective novelty—short operas, without needless accessories. The mistake we older ones have made was to think it indispensable to write long operatic pieces which had to fill out an entire evening. Thus we were always compelled to rack our brains in order to provide enough music to last for four hours and a half. The consequence was the introduction of grand choruses, which had little enough to do with the subject-matter of the work in hand; of interpolated *scenas* and *arias*, which only impeded the action. Now comes this young composer with his one or two-act operas, with his great talent and easy musical invention; the action moves along uninterrupted, and he is received with enthusiasm by a delighted public."

Dr. Hans von Bülow, who is just now paying a visit to Italy, has, according to German papers, addressed a letter to Verdi, wherein he renders homage to his genius and

"retracts former adverse criticism" of the Maestro. Verdi has, it is said, replied in most amiable terms. Dr. von Bülow will conduct Beethoven's "Eroica" Symphony at the Swabian Musical Festival, which takes place at Augsburg in Whitsuntide.

Another "Cristoforo Colombo," a "ballet-opera" in four acts, the libretto and the music by the Maestro Dionisio Corradi, has been accepted for performance during the forthcoming Columbus Centenary festivities at Genoa. The number of operatic and other musical tributes to the memory of the great navigator is certainly growing apace.

The first performance in Paris of Brahms's "Schicksalslied" was given on the 7th ult., by the Euterpe Choral Society, under the direction of M. Duétel d'Ozanne. The words of the Cantata have been ably translated into French by M. Amédée Boutarel.

A committee, at the head of which are the composer Antonio Cagnoni and Signor Piatti, the eminent violoncellist, has been formed in Italy for the purpose of erecting a monument to Donizetti at his native town of Bergamo. Provided that sufficient funds have been forthcoming during the time, the monument is to be inaugurated on the occasion of the birth centenary of the composer of "Lucia di Lammermoor" and "La Favorita," in 1798.

Signor Mascagni has been furnished by the joint librettists of "Cavalleria Rusticana" and "I Rantzau," MM. Targioni-Tozzetti and Menasci, with a new libretto, founded upon a drama entitled "Vestilia," by the Italian poet Signor Rocco de Zerbi.

At the Paris Grand Opéra the long-expected *première* of M. Ernest Reyer's opera "Salammbô," the libretto adapted from Gustave Flaubert's historical novel by M. Camille de Locle, took place on the 12th ult., and was received with enthusiasm by a brilliant and crowded audience. The work, like its predecessor "Sigurd," from the same pen, was first brought out at the Théâtre de la Monnaie, in Brussels, where it met with a series of representations two years ago. The principal interpreters in the present instance were Madame Rose Caron, Messrs. Saléza, Vergnet, Renaud, and Delmas. The *mise-en-scène* is described as simply superb, nothing like it having ever been seen on the stage of the Opéra. At the conclusion of the performance M. Reyer presented the autograph manuscript of the score to Madame Rose Caron, as a token of his admiration of her interpretation of the titular part.

M. Auguste Chapuis' opera "Enguerrande" was produced for the first time at the Paris Opéra Comique, on the 9th ult., meeting, however, with a somewhat lukewarm reception. The libretto, the author of which is M. Victor Wilder, is founded upon a poem by M. Emile Bergerat, and the music is described as eminently musician-like, albeit partaking somewhat unduly of a semi-ecclesiastical character, the composer being the present Organist of the Madeleine. The principal parts in the Opera were ably sustained by Mdlle. Boncart (*Enguerrande*) and M. Gibert (*Gaetan*).

With reference to the statement contained in our March number, to the effect that the newly built Eden Theatre of Paris was to be taken over by a syndicate for the purpose of operatic performances, under the management of M. Detroyat, a correspondent informs us that the scheme has fallen through, and that the theatre has been leased by M. Posel, the manager of the Odéon, who hopes to compete with the Comédie Française, with a company including Coquelin and Sarah Bernhardt. The new Eden Theatre will contain 1,800 seats and is to be opened on the 1st of October next.

The next novelty to be produced at the Grand Opéra will be the opera "Stratonice," by M. Fournier, who gained the second Grand Prix de Rome at the Conservatoire last year. The work is already in active rehearsal, under the direction of M. Th. Dubois.

M. Alfred Bruneau, the composer of "Le Rêve," is engaged upon the score of a second lyrical drama, the libretto of which, by M. Louis Gallet, is based upon a story by M. Emile Zola, "L'Attaque du Moulin." The new work, which is in four acts, is to be brought out at the Opéra Comique.

The following is the complete programme of the Musical Festival of the Lower Rhine, to be held from the 5th to the 7th inst., at Cologne, and which is to be devoted exclusively

to the "Music of the Nineteenth Century"—viz., On the first day—Overture, "Euryanthe" (Weber); 114th Psalm (Mendelssohn); Symphony in D minor (Schumann); "Triumphlied" (Brahms); *Finale* from "Götterdämmerung" (Wagner); Ninth Symphony (Beethoven). On the second day—Overture, "Anacreon" (Cherubini); Requiem (Verdi); Symphony, "Roméo et Juliette" (Berlioz). On the third day—Concert-Overture (Hiller); 13th Psalm (Liszt); Concert Espagnol for violin (Lalo); Dramatic scene, "Hagar in the desert" (Rubinstein); Cantata, "Schön Ellen" (Bruch); "Tod und Verklärung," symphonic poem (Richard Strauss); Overture, "Leonore," No. 3 (Beethoven); "Liebesfee," violin solo with orchestra (Raff); "Kaisermarsch" (Wagner); Songs (Schubert, Rob. Franz, and Peter Cornelius). Amongst the soloists are Frl. Malten, of Dresden; Frl. Leisinger, of Berlin; and Señor Sarasate. The Festival will be conducted by Dr. Franz Wüllner.

Tschaikowsky's opera "Eugène Onégin" was performed on April 24, for the first time in Germany, at the Darmstadt Hof-Theater, and met with a good reception. The performance, under the direction of Capellmeister de Haan, was an excellent one.

A new opera, entitled "Cornelius Schütt," by Anton Smareglia, has been accepted for performance at the Imperial Opera of Vienna.

At the instance of the Austrian Government a number of sacred compositions by the Emperors Ferdinand, Leopold I., and Leopold II. have just been published at Vienna, where the manuscripts have been preserved in the State archives.

Two hitherto unknown Symphonies by Mozart, in C and F major, have just been published by Messrs. Breitkopf and Härtel, of Leipzig. These interesting scores were formerly in the possession of Herr Mathias von Wenger, and are supposed to have originally been kept in a convent at Hall, in the Tyrol, which Mozart visited in the year 1772.

A. Enna's opera "The Witch," brought out some time since with great success at Copenhagen, is about to be produced at the German Theatre in Prague, under the personal supervision of the young Danish composer.

Ignaz Brüll's new opera "Gringoire," successfully produced recently at the Munich Hof-Theater, has been accepted for performance at some thirty German operatic stages.

Professor Hermann Schroeder, of Berlin, is engaged upon the score of an opera, entitled "Die Wenden," the subject of which is based upon German history in the twelfth century, the fundamental idea being the final triumph of Christianity over heathen idolatry. The libretto is from the pen of M. Marquardt, and will shortly be published.

Johann Strauss's opera "Ritter Pazmann," first produced at the Vienna Hofoper, and recently brought out also with great success at Prague, is about to be produced at the Royal Opera of Berlin.

Rubinstein's opera "Die Maccabäer" was performed, on the 12th ult., at the Kroll'sche Theater in Berlin, under the personal direction of the composer, and met with a most enthusiastic reception, Frau Meran-Olden singing the part of *Leah* and Frl. Prosky that of *Naëmi*. The work was, however, no novelty at Berlin, having been frequently performed at the Royal Opera in former years, with Marianne Brandt as an inimitable interpreter of the part of *Leah*.

Frl. Marie Joachim, a daughter of the great violinist, has created an immense amount of enthusiasm at Munich upon her recent assumption, at the Hof-Theater, of the difficult and exacting part of *Brünhilde* in Wagner's "Die Walküre."

The recent successful Concert performance, by the musicians of the Fifth Bavarian Infantry Regiment stationed at Bamberg, of Berlioz's Symphony "Harold in Italy," under the direction of Herr Emil Burow, deserves notice as a remarkable and praiseworthy effort on the part of a military band.

A new critically revised edition of the literary work of Robert Schumann has just been published in two volumes by Messrs. Breitkopf and Härtel, in Leipzig. It has been most ably edited by Herr Gustav Jansen, musical director in Verden.

A Grieg Society has been formed at Leipzig by the Scandinavian students of the Conservatorium, who commemorated the fact by a Concert, given on the 17th ult., at the Leipzig Crystal Palace, the programme of which included the String Quartet in G minor, a pianoforte piece, and a number of songs by the Norwegian composer.

A romantic opera, "Cassilda," composed some forty years since by Duke Ernest of Saxe Coburg-Gotha, was performed on the 3rd ult., both at Leipzig and at Darmstadt, in honour of the Golden Wedding celebrated by the Duke and his Consort on that day.

Madame Adelina Patti has achieved a triumphant success at New York. On the occasion of her farewell Concert last month there was an audience of some 20,000, who received and applauded the *diva* with immense enthusiasm.

The famous Maennergesang-Verein of Cologne celebrated, on April 27, the fiftieth anniversary of its foundation with the performance, in the Cathedral, of a "Requiem," in memory of its deceased members, and a grand Concert in the Gürzenich Hall.

Herr Johannes Elmblad, formerly a bass singer at the Dresden Opera, is said to be actively engaged upon the organisation of a Scandinavian "Richard Wagner Theatre," for the purpose of performances, in the Swedish language, of the Bayreuth master's music-dramas, more particularly of the "Ring des Nibelungen" and "Tristan und Isolde." The singers are to be of Swedish nationality, while the orchestra will be chiefly recruited from Germany. The undertaking is supported by a number of influential musicians in Sweden.

J. S. Svendsen, the well-known Norwegian composer, and Conductor of the Royal Opera, Copenhagen, has written a festive Cantata for the occasion of the Golden Wedding celebrations at the Danish Court.

Peter Tschaikowsky has completed the music to a ballet, the libretto of which is founded upon Hoffmann's popular story of "Nussknacker und Mausekönig." An Orchestral Suite, arranged by the composer from the score of his new work, met with a most enthusiastic reception on its recent first performance at St. Petersburg.

The twenty-fifth anniversary has just been celebrated at Bucharest of the foundation of the Philharmonic Concerts, an institution which has done excellent work in cultivating the taste for high-class music amongst the Roumanian people. The founder of these Concerts is Herr Eduard Wachmann, the present director of the Bucharest Conservatoire.

Ibsen's weird drama "Peer Gynt," with Eduard Grieg's incidental music, has been revived at the Royal Theatre, Christiania, where it is attracting numerous audiences. The work was first performed here in 1877.

The first performance of Mascagni's "Cavalleria Rusticana" in the Russian language took place last month at the Royal Theatre of Moscow, and met with a very good reception. A season of Russian opera has been inaugurated at the "Nineteenth Century" Theatre of the same town with the performance of Borodine's opera "Prince Igor."

The first performance of an important new opera by Señor Tomas Breton, the composer of "Gli Amanti di Teruel," took place last month at the Teatro del Liceo, in Barcelona. The work is entitled "Garin," the libretto being concerned with the scenic representation of an old Catalanian legend, to which but little dramatic interest attaches; but the music wedded thereto is characterised as of a high order, placing its composer in the very first rank of Castilian composers. The performance met with a highly favourable reception.

A new melodrama in three acts, entitled "Valete de copos," by Gervasio Lobato and João da Camara, the music by Cyriaco de Cardozo, met with conspicuous success on its first performance last month at the Avenida Theatre, in Lisbon. The Portuguese papers are full of praise respecting the ability displayed by the composer.

An International Choral Competition is to take place on the 17th and 18th of next month at Brussels, in celebration of the twenty-fifth anniversary of the foundation of the "Orphéon" Male Choral Society in that capital.

The one hundred and fiftieth anniversary of the birth of Grétry was celebrated last month at the Royal Theatre of Liège, by the performance of excerpts from the numerous

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operas by that master, followed by an admirable discourse delivered by M. Arthur Pougin, the eminent Paris musical savant, and the performance of a "Hymne à Grétry," specially written for the occasion by M. Sylvain Dupuis. The proceedings terminated with the fiftieth representation at Liège of Grétry's *chef d'œuvre*, "Richard Cœur de Lion," which was most enthusiastically received by an audience which crowded every part of the house.

Columbus centenary celebrations are in course of preparation also at Mexico, where the proceedings will include the performance, at the National Theatre, of a new opera, "Cristoforo Colombo a San Domingo," by Señor Giulio Morales, the son of Melesio Morales, a professor at the Conservatorio of Mexico, whose opera "Cleopatra" met with distinguished and lasting success at that capital last year.

CORRESPONDENCE.

ANCIENT AND MODERN FORMS OF HYMN TUNES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your last issue is a letter from the Rev. Christopher Thompson commenting upon the false accents so frequently met with in iambic-metre hymns. These cases are indeed painfully numerous in the finest hymns—witness such instances as "Keep me, O keep me, King of kings," and "Sorrow and love flow mingling down." The errors become so noticeable through the poetry being wedded to music—a purpose for which it was probably never intended by the writers. When read, the false accents can be so far palliated as not to interfere materially with the rhythmical flow of the metre; but the result is far different when sung to the inexorable ictus of a metrical tune. The merits of many such hymns are so universally acknowledged that it would be vain—nay, wrong—to advocate their exclusion from hymnals; but I confess I fail to see that the suggestion of reverting to the original form in which some of the tunes were set would afford a remedy. The inconsistency is due to the inevitable accents upon the first and third beats in each bar of the music. Can these accents be modified by doubling the length of the unaccented notes at the commencement of each line?

I was (as far as I know) the first to publish a collection ("The Church Tune and Chorale Book," Novello, 1858) containing common-time tunes written in ONE UNIFORM MEASURE of four beats to a bar, with compensating rests or dots to complete the short, or six-foot, lines. That the consistency of this plan commended itself to other editors is plain from the subsequent issue of "Hymns Ancient and Modern," and of nearly every hymnal of importance, barred upon the same system.

Would that all organists could be drilled into playing hymn-tunes in strict time. How constantly do we hear the beats ruthlessly ignored, to the annoyance of every one possessed of a feeling for accurate time.—Yours, &c.,

T. L. FORBES.

8, Lancaster Place, Belsize Square, N.W.,
May 4, 1892.

AN IMPROVEMENT IN VIOLINS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On page 273 of your last number you quote from a contemporary a notice of an improvement in violins by Mr. J. D. Herring, and stigmatise it as "meaningless balderdash." I have had this patented improvement applied to two of my violins, and am glad to say that the result is in every way satisfactory. It is well known that however much care may be taken in stringing a violin it is almost impossible to obtain anything like true fifths in all the different positions, and consequently passages across the strings in the higher positions are difficult to play in tune, to say nothing of fifths in double stops. But when Mr. Herring's clever invention is applied, the vibratory power of the instrument is so much increased that these discordant

fifths are forced into a sort of sympathetic union, the result being a smooth harmonious sound. Added to this, the tone is much more free and full, and the notes in all parts of the instrument very equal. I can heartily recommend all violinists to give the device a fair trial, and feel sure they will be delighted with the result.—Yours faithfully,

W. BRADLEY.

63, Bowker Street,
Higher Broughton, Manchester.

[The paragraph we quoted was so vaguely worded, no clue to the nature of the invention being afforded, that we think it deserved our strong epithet, which of course could not be intended to refer to the invention itself. We are glad to hear intelligible witness borne to its merits.—Ed. M. T.]

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ANXIOUS.—Write to the Secretary of either the Royal Academy of Music or the Royal College of Music, who will send you full particulars of the Examinations available to you.

G. B. RONCONI (Boston).—Surely you have become confused. Music written in the treble clef, when attempted by a bass or tenor voice, is, of course, sung an octave lower. But every student (in this country, at least) knows that the notation in such cases does not represent the real sounds. Your notion that this is a "secret" is too funny.

MUSICAL.—Much time may be saved by using hand gymnastics (see Ridley Prentice's Book in Novello's Primers) to develop strength and flexibility. They must not, however, be regarded as replacing, but as supplementing practice on the instrument.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALNWICK.—A fine organ, built by Messrs. Harrison and Harrison, of Durham, for the Parish Church, Alnwick, was opened on the 5th ult. by Mr. J. M. Preston, Organist of St. George's Church, Jesmond. Frequent Recitals have been given by Mr. Ions, of Newcastle Cathedral, and others; as well as by Mr. C. Stanley Wise, Organist of the Church, under whose supervision the instrument was built.

BECCLES.—A Concert was given by the Choral Society on the 10th ult. Parry's Ode on St. Cecilia's Day and his *Blest Pair of Sirens* were the principal pieces; the solo vocalists being Miss Pierce and Mr. Dan Price. Mr. W. H. Williamson was the Conductor.

BERKHAMSTEAD, HERTS.—A very successful miscellaneous Concert, under the direction of Mr. J. T. Bavin (Master of Music at Berkhamstead School), was given in the Town Hall on the 16th ult. The vocalists, Miss Annie Matthews, Madame Sutton Shepley, Mr. Lawrence Fryer, and Mr. Sutton Shepley, all well deserved the hearty applause with which their efforts were greeted, and Mr. W. Saunders aroused the enthusiasm of his audience by his violin solos. The Rev. C. J. Langley's pianoforte solo, which was also well received, proved that his power of execution is far beyond that possessed by the majority of amateurs. The programme included Bach's Concerto in C for three pianofortes (Miss Fricker, Rev. C. J. Langley, and Mr. Bavin) and Schumann's Andante with variations (Op. 46) for two pianofortes (Rev. C. J. Langley and Mr. Bavin); while Mr. Bavin also undertook the duties of accompanist.

CAMBRIDGE.—A Lecture upon "Music before the Christian Era" was delivered at the Alexandra Hall, by Mrs. Brownlow, on the 10th ult., under the auspices of the Local Lectures Association. The chair was occupied by Mr. Sedley Taylor, and there was a fairly numerous attendance. The lecturer dealt with pre-historic, Egyptian, Semitic, Greek, and Latin musical practices, and sang several examples in illustration of her remarks.

CHELTFENHAM.—Herr Lortzing's Choir gave a very successful "At Home" in the Rotunda on the 7th ult. Hamish MacCunn's *Bonny Kilmeny* was well rendered, the solos being sung by Miss Rae, Mr. Bentley, and Mr. Prior. Roedel's Cantata for female voices, *Merrie England*, was also successfully performed—solos by Mrs. F. Danberry, Miss Boissier, and Miss Wilkins. A couple of pieces for mandolines and guitars completed the programme.

CHIGWELL.—The Grammar School was crowded by appreciative audiences on the occasion of performances of Sullivan's *Trial by Jury* during Easter week. Miss Ada Palmer, Colonel Hayshe, Messrs. J. E. Browne, Kingsbury, and Leslie Holland undertook the chief characters with great success, and Mr. Henry Riding conducted.

DENBIGH.—The Philharmonic Society gave a performance of Dr. Stainer's *Daughter of Jairus* and Coward's *Bethany* in the Drill Hall, on the 19th ult., under the conductorship of Mr. Felix C. Watkins (St. Asaph). The principals were Miss Fannie Sellers, Miss M. L. Booker, Mr. S. C. Jones, Mr. Bartley, and Mr. Hartley Ditchburn. Mr. T. S. Roberts presided at the harmonium, and Mr. Haselden led the orchestra.

EARLSFIELD.—On the 11th ult. the choir of St. Andrew's, which had been largely augmented for the occasion by neighbouring choirs, rendered *The Creation* with full orchestral accompaniments. The large church was crowded in every part. The solos were effectively sung by Miss Stella Maris, Mr. A. Nash, and Mr. E. Bowles. The Conductor was Mr. G. A. Higgs. Mr. Wheeler, the Organist and Choirmaster, presided at the organ.

FAVERSHAM.—Mr. C. D. Hobday's ninth annual Concert, given at the Lecture Hall on the 16th ult., was very successful. The instrumentalists, all members of the clever Hobday family, played the Novelletten for small orchestra by Gade, and Schubert's Pianoforte Quartet, besides duets and solos for their respective instruments. Miss Jeanie Rankin and Mr. Braxton Smith contributed high-class songs in their usual satisfactory manner.

GRAVESEND.—The fifth season of the St. George's Choral Society closed with a performance at the New Public Hall of Handel's *Serenata Acis and Galatea*, a miscellaneous selection, and the Overture to Mozart's *Figaro*. The artists were Miss Maggie Davis, Mr. Edward Branscombe, and Mr. H. Chilver Wilson. The Concert was the most successful yet given by the Society. Mr. F. Newcombe led the orchestra, Mr. H. Armstrong Smith accompanied, while Mr. G. R. Ceiley conducted as usual.

GREAT YARMOUTH.—On the 5th ult. a Concert of chamber music was given in the Town Hall by Messrs. Pyemont and Watts, the artists being Mr. Bernhard M. Carrodus (solo violin), Mr. R. Carrodus (second violin), Mr. W. W. Waud (viola), and Mr. J. F. Carrodus (violinello). Mr. Arthur L'Estrange was the pianist and Miss Gertrude Bracey (soprano) the vocalist. The Carrodus quartet party gave able readings of Beethoven's Op. 18, No. 2; Brahms's Op. 51, No. 2; and Gerard Cobb's Quintet (Op. 22), a pleasing contribution, which was well received. The Concert was artistically and financially a great success, the latter fact pointing to a distinct advance in the musical priviciencies of the district.

JERSEY.—On April 28 a most successful Concert was given by Miss Nellie Aubin, in the Oddfellows' Hall, St. Heliers. The Concert-giver was assisted by Miss Annie Douglas (vocalist), Miss Alice Mary Smith (harpist), Monsieur Lucotte (violin), Mr. A. Amy, and the Misses Aubin. The programme was an enjoyable one, the music given being of high class and, without exception, artistically rendered. The large hall was filled with an appreciative and fashionable audience.

LEICESTER.—On the 12th ult., before a numerous company, in the Town Hall, Mr. J. Herbert Marshall, the Mayor, was presented with a magnificent collection of silver, together with an illuminated address, in recognition of his services in providing high-class music for the inhabitants of Leicester.

LITTLEHAMPTON.—The Choral Society gave the *Rose Maiden* on the 5th ult., assisted by Miss Alice Holman, Mr. and Mrs. Seymour Kelly, and Mr. Clifford Hunnybun as principals; solo violin, Mr. A. G. Whitehead. Mr. J. H. Pulman conducted.

LOUGHTON.—An Invitation Concert was given by the Choral Society in St. John's College, on April 28. Macfarren's *May Day* and selections from Prout and Caldicott were well rendered, under the baton of Mr. H. Riding. A conference of clergy and officials of the Epping Forest Church Choir Association was held at Loughton Hall on the 10th ult. Much interest was shown in the church music questions raised, and it is hoped that benefit to the work of the Association will accrue from the meeting.

LOWESTOFT.—The Choral Society gave its last Concert for the season on the 5th ult., when Gaul's *Joan of Arc* was effectively given, the principals being Miss Marjorie Eaton, Mr. Charles Chiley, and Mr. J. B. Smith (Peterborough Cathedral). The local chorus was highly satisfactory, and showed careful training by Mr. H. C. Perrin, the Conductor. The second half of the programme was filled by a miscellaneous selection of songs, trios, &c. A small but capable body of instrumentalists, led by Mr. W. A. Tuddenham, supported the voices in the Cantata.

MINHEAD.—Morning and Evening Concerts were given, under the direction of the Organist, Mrs. Slade, on the 10th ult. F. Howell's Cantata *The Song of the Months* was well rendered. Miss Pattie Michie gave great pleasure by her artistic singing of songs by Handel and Blumenthal. Mrs. T. O. Powlson gained encores for her violin solo and song "Living Poems," by Sullivan. Mrs. Slade presided at the pianoforte, and also performed solos on various instruments, including harp, guitar, mandoline, and flageolet, in good style. The Overtures to *Figaro* and *Tancredi* were given with precision by the orchestra.

MORCAMBE.—The Musical Society gave Romberg's *The Lay of the Bell* on April 27, in the Assembly Rooms. The soloists were Miss Louise Cestria, Mr. George Green, and Mr. J. Holmes. Mr. J. W. Aldous was the Conductor, the band and chorus numbering sixty.

NEWCASTLE.—Recitals of high class pianoforte music were given on April 30 and the 7th and 14th ult. at the New Assembly Rooms, by Miss Frances Simpson. Each contained a Beethoven Sonata and a piece by an English composer. The Recitals were uniformly successful.

NEW SOUTHGATE.—Miss Maud Evans, a young pianist, gave a very successful Concert on the 2nd ult., when her playing of solos by Beethoven, Schumann, Grieg, and other masters met with warm appreciation. She was ably assisted by Miss Marian McKenzie and Mr. W. Reed (violinist).

REIGATE.—The South Park Choral Society performed Cowen's *Rose Maiden* on the 2nd ult. Principal vocalists: Miss Beatrice Harrington, Mr. Clifford Hunnybun, and Mr. and Mrs. Seymour Kelly. Leader of orchestra, Mr. W. Ballard Gritton. Mr. E. Osmond, Organist of St. Luke's, conducted, and is to be congratulated on a most successful performance.

SALISBURY.—Mr. Spinney's annual Students' Concert, which took place at the Assembly Rooms, on Monday, the 2nd ult., was unusually successful. The chair was occupied by E. H. Hulse, Esq., M.P. A delightful feature of the Concert was the singing of the Salisbury Orpheus Society. A young lady flautist gave great pleasure, and Miss L. Lever, the principal vocalist, won encores for all three of her songs. Pianoforte solos from Mendelssohn, Liszt, and Chopin were especially well played. The room was crowded.

STROUD.—The Choral Society (newly-formed, with a greatly augmented roll of members, and under the capable conductorship of Mr. T. Hackwood) gave a capital rendering of J. F. Barnett's *Ancient Mariner* on April 28, when the large Public Hall was crammed with an enthusiastic audience. Miss Kate Fusselle, Miss Florence Evans, Mr. Charles Blagbro', and Mr. Ineson were the principal vocalists, and acquitted themselves well, though Miss Fusselle was evidently suffering from a severe cold and hoarseness. Mr. Walter Gardner and Mr. C. H. Deavin (both pupils of the Conductor) presided respectively at the pianoforte and harmonium; and the band was ably led by Mr. W. E. Butland. Part II. comprised a miscellaneous selection, including a Fantasia by Dancila, exquisitely played by the composer's pupil, Miss Nettie Atkinson, a local violinist of great promise.

TIVERTON, NORTH DEVON.—Mr. Faithful Pearce (tenor) gave a highly successful Concert in the Drill Hall on the 5th ult., ably assisted by Miss Jessie Hotine, Miss Greta Williams, Mr. T. H. Harrison, vocalists; Miss Maude E. Mason, pianist; and Mr. W. H. Squire, violoncellist.

TWICKENHAM.—An Organ Recital was given by Mr. J. H. Lewis, Organist of the Parish Church, on the 23rd ult. The programme included works by Sterndale Bennett, Bach, Batiste, C. E. Stephens, Salomé, Henry Smart, and others.

WARWICK.—The members of the Musical Society, under the conductorship of Mr. Bellamy, gave their final Concert of the present season on Tuesday, the 10th ult., in the County Hall, when *Judas Maccabees* was given in its entirety, for the first time in Warwick. The soloists were the Hon. Mrs. Robert Lytton, Miss K. Allen, Mr. C. W. Fredericks, and Mr. A. Foxton Fergusson, all of whom sang most artistically. The Society is to be congratulated on the rapid strides it has made during the past few years, and special thanks are due to the Hon. Mrs. R. Lytton and Mr. W. H. Bellamy, whose indefatigable efforts have done so much to raise the standard of music in Warwick.

WELLINGBOROUGH.—Madame Agnes Larkcom and Miss Agnes Bartlett gave an excellent Vocal and Pianoforte Recital in the Corn Exchange on the 12th ult., their highly artistic performances being much appreciated. Two songs by Miss Bartlett were among the most successful pieces, and the programme throughout was of an exceptionally high class. The accompanist was Miss Florence Phillips.

YARM, YORKS.—*The Year*, by Jackson, of Masham, was given by the Yarm and District Choral Society at its annual Concert on April 29. The principals were Mrs. Inch, Miss M. Spaven, Mr. Nutton, and Mr. Fred. Hunter. The whole performance went capitally, Mr. Nutton's performance of the fine "Rain Song," set to Longfellow's words "How beautiful is the rain," being a noteworthy feature. The second part of the programme contained glees and parson songs, solos by the principals, and Paer's Overture to *Agnes*, played by the band.

YORK.—On Sunday, April 24, there was produced at York Minster Dr. Naylor's latest work for military bands and chorus—an Anthem referring to the death of the Duke of Clarence, "Know ye not that there is a Prince and a great man fallen in Israel." This is one of five military anthems written by Dr. Naylor for the great army services in York Minster, and is distinguished amongst its companions (unique as a class) by an entirely new use of the Scotch pipes in the second section of the work, which takes the form of a "dirge" for instruments only, beginning *pianissimo* and rising to a climax of passion, which is capped by the dramatic entrance of the bagpipes playing a "Lament," of course unaccompanied except by drums. This is the first time the pipes have ever been used as regular orchestral instruments or in a place of worship. Dr. Naylor's opportunities would have been envied by Berlioz, writing, as he is able to do, for eighty wind instruments, including twenty clarinets, eight trombones, and five tubas.

ORGAN APPOINTMENTS.—Mr. A. Canynge Praeger, Organist and Choirmaster to the Parish Church, Acton.—Mr. R. H. Whall, to the Parish Church, Llandudno.—Mr. John Curran, Organist and Choirmaster to All Saints', Norfolk Square, Hyde Park.—Mr. T. Sharples, Organist and Choirmaster to Christ Church, Salford.—Mr. Arthur F. Warner, Organist and Choirmaster to St. Paul's, Dorking.—Mr. Leonard M. S. O'Connor, Organist and Musicmaster of Bedford County School.—Mr. Alfred W. Tomlyn, Organist and Choirmaster to Wallace Green Church, Berwick-upon-Tweed.

CHORAL APPOINTMENTS.—Mr. Theodore France (Baritone), to the Carmelite Church, Kensington.—Mr. Charles Reay (Alto Lay Vicar), to Chichester Cathedral.

MR. DANIEL MAYER has the honour to announce that he has been appointed **SOLE BUSINESS MANAGER** for the following **CELEBRATED Artists**, and desires that **ALL COMMUNICATIONS** concerning their engagements be addressed to him direct :

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All communications concerning the above artists to be addressed direct to Mr. Daniel Mayer.

COMPLETE LIST OF ARTISTS ON APPLICATION.

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DURING THE LAST MONTH.

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This beautiful work will enhance the reputation won for its composer by his similar composition, "Ariadne." It shows a charming gift of melody and no small musicianly skill in its merely technical qualities. It may be recommended to Choral Societies as well worthy of study.

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The work opens with a charming prelude in sacred style, which sets the mind admirably in tune for the drama which is to follow. In the first scene the Romance sung by the King is a little gem, and would make a beautiful song even apart from its surroundings. In the third scene, the wedding of *Arthur* and *Guinevere* gives rise to a whole *suite* of characteristic novelties. No. 13, which introduces a hymn sung by maidens, is perhaps the finest thing in the whole Cantata; and an effective epilogue brings the work to a striking close. "King Arthur" will certainly add to the reputation of its gifted composer, and will be welcomed by all lovers of music.

DUNDEE ADVERTISER, March 30, 1892.

We have not space to examine every number in detail, and to point out the excellencies which were evidently appreciated by the audience. But as outstanding numbers, memorable both for composition and for the style in which they were sung, we may refer to the Romance "Mid the glory of the Springtime," splendidly executed by Mr. Iver McKay; the beautiful aria for *Guinevere*, "Star of departing day," admirably sung by Miss Emily Davies; and the graceful and highly original duet for these two vocalists, "Love of my youthful days." The most marked success gained by Mr. Musgrove Tufnail during the evening was in the very involved legend, "In the vault of the purple night," assigned to *Merlin*, in which the vocalist entirely identified himself with the part he had to represent.

THE EVENING TELEGRAPH, March 30, 1892.

"King Arthur" is called by the composer a cantata, but the name hardly conveys to the mind an idea of the elaborate, lengthy, and powerful character of the work. It is rather a musical epic, and is characterised throughout by a wealth of musical ideas, by a command of musical resources, by a scholarly knowledge of harmony, by a variety and richness of effect, and notably by a melodiousness throughout that are really remarkable. One notable feature which must be mentioned is the effective character of Mr. Smeton's recitatives. He has succeeded in infusing these with genuine interest, and giving to them melodic treatment which saves them from the charge of monotony too often felt in works of this kind. The beautiful hymn "There is a land" was a much relished item near the close of the cantata, which ended with a powerful chorus, in which the composer calls up all the resources before him to make a telling and impressive finish to the work. Late as the hour was there was a loud and persistent call for the composer, and when at length he stepped upon the platform and bowed his acknowledgments he was greeted with round after round of applause. The production of the cantata was a triumphant success, and the composer is to be congratulated on the general ability with which it was performed and the marked favour by which it was received.

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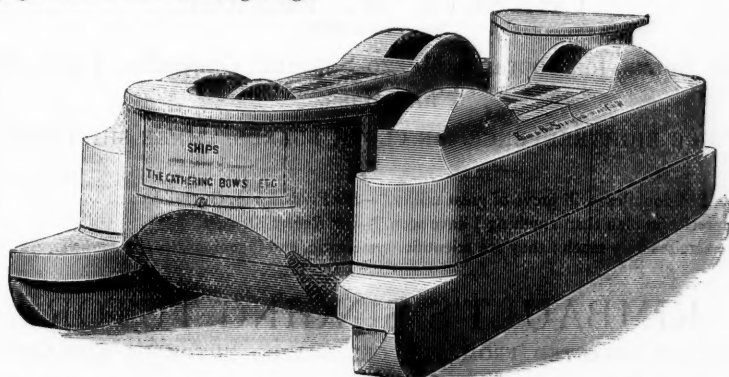
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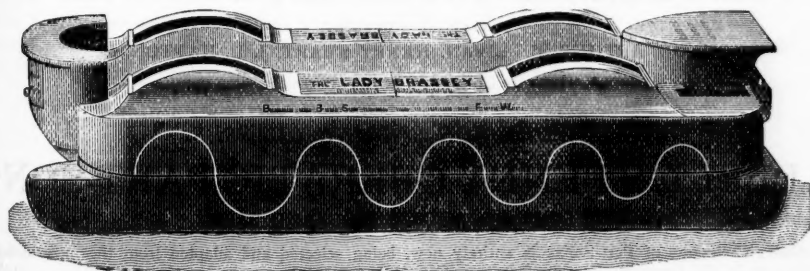
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